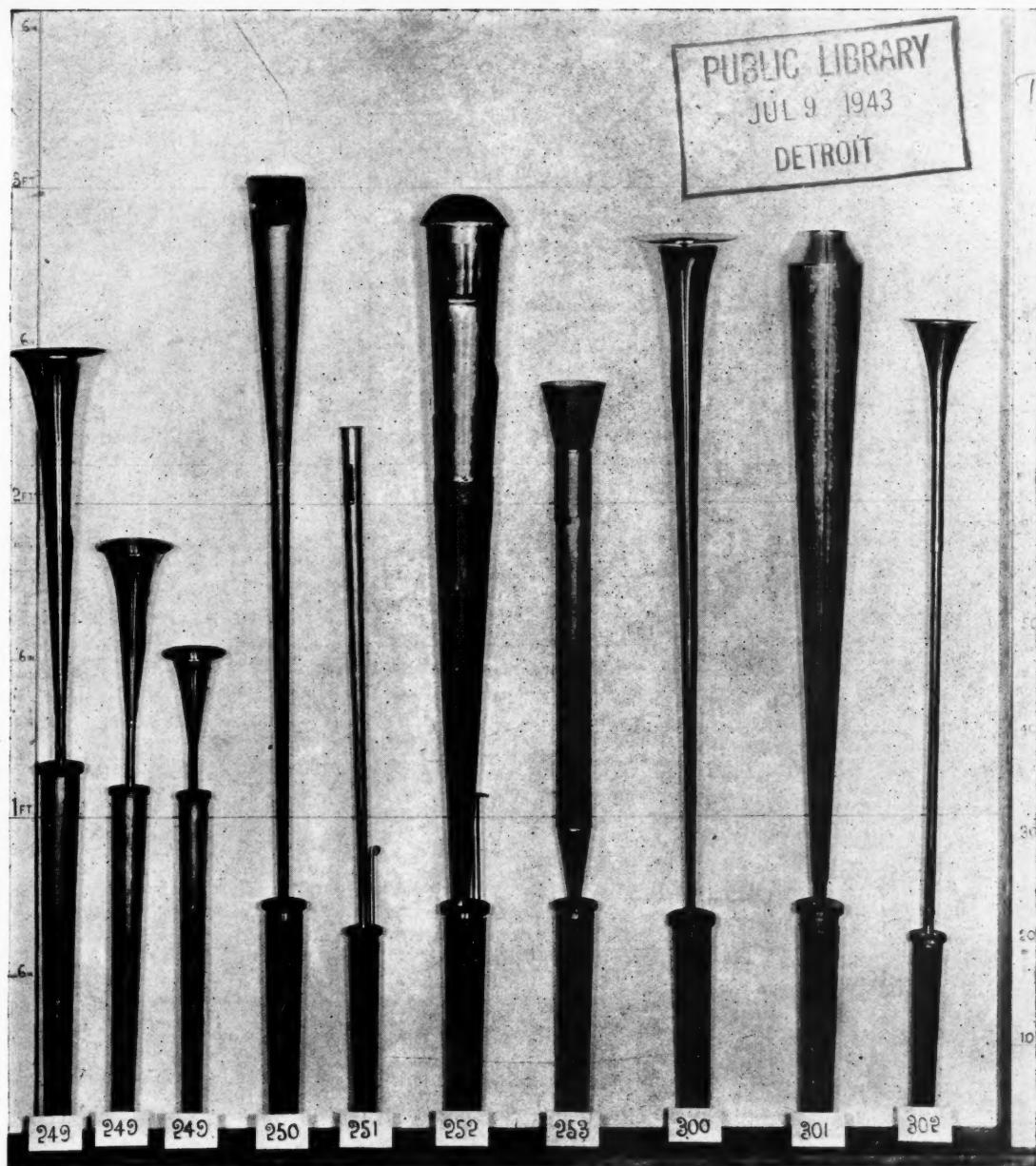




The disappearance of the sturdy, independent-minded, freedom-loving individual and his replacement by a servile mass mentality is the greatest human menace of our time.
—Jan Christiaan Smuts



IN CONVENTION HALL, ATLANTIC CITY
World's largest organ, designed by Senator Richards, built under his supervision by Midmer-Losh Inc.
How many of these reeds can you identify?

The American Organist

JULY, 1943

Vol. 26, No. 7 - 25¢ a copy, \$2.00 a year

26-7-145
Fifteenth War-Limited Issue

*“...what art can teach,
What voice can reach
The sacred Organ’s praise?”*

—ORATORIO, HANDEL



IN rendering the works of great composers, no human voice, nor other single instrument, can approach the majesty of a fine pipe organ. In the hands of a master, its magnificent music seems to pour forth from a living soul.

But the rich expression and beauty of tone so thrilling to the listening ear depend on carefully applied, scientific principles. At Möller, trained technicians have studied those principles through years of laboratory research, with the result that Möller is a recognized leader in the music world today.

Right now, the Möller plant is fully engaged in war work. However, our personnel have been retained and, when Peace comes, these skilled craftsmen will be available at once for building organs again. Those Möller instruments to come will be finer than ever before.

M.P. Möller

THE ARTIST OF ORGANS • THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BUY U. S. WAR BONDS

Oberlin Conservatory of Music

A Department of Oberlin College

Exceptional Advantages for the Organ Student

23 Organs for Teaching and Practice

Specialist Teachers

Bruce H. Davis — Leo C. Holden — Arthur Poister

Choir Singing and Choir Direction with

Harold Haugh

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

(Member of Associated Organ Builders of America)

Represented by

J. E. Austin.....	Riverview Drive, Suffolk, Va.
Calvin Brown.....	4539 North Richmond St., Chicago, Ill.
Herbert Brown.....	522 Fifth Ave., New York, N.Y.
P. S. Fanjoy.....	P. O. Box 159, Winston-Salem, N.C.
Ernst Giesecke.....	P. O. Box 234, Honolulu, Hawaii
J. B. Jamison.....	Los Gatos, California
Kansas City Organ Service & Supply Co.	4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service....	15400 Lydian Ave., Cleveland, Ohio
Roy E. Staples.....	Box 155, Decatur, Ga.
J. J. Toronto.....	34 "A" St., Salt Lake City, Utah
C. J. Whittaker.....	5321 Eighth Ave. N.E., Seattle, Washington
Samuel R. Warren....	172 Connecticut Ave., West Haven, Conn.

The Associated Organ Builders of America

LEWIS C. ODELL, *Secretary*
1404 Jesup Ave., New York 52, N.Y.

Quantity Production for Victory NOW

HIS REPUTATION is an organ builder's chief asset. He guards it zealously. The reputations of his fellows is also a concern of a member of THE ASSOCIATED ORGAN BUILDERS OF AMERICA.

School of Sacred Music at Waldenwoods

July 19th - 29th, Inclusive

Combine your vacation with study at Waldenwoods on the Lake where inspiration and instruction are blended in one of Nature's most beautiful settings.

FACULTY:

DR. JOSEPH CLOKEY, Composer, Organist, Dean of Fine Arts, Miami University.

PROFESSOR ELLIS SNYDER, Director of The Chapel Choir, Teacher of Voice, Capital University.

DR. NELLIE BEATRICE HUGER, Director of Church Music, Detroit Council of Churches.

Classes in Choral Conducting, Choir Rehearsal Methods, Voice and Diction, Hymnology and Worship, Material Analysis and Interpretation, Junior Choirs, Organ, Techniques for Choral Conductors. Master Class for organists.

Large collection of all Sacred Music Materials on exhibit. Make reservations early—send for folder and information.

Nellie Beatrice Huger
Sacred Music Department, Detroit Institute of Musical Art
52 Putnam, Detroit, Michigan.

For the last two years we have been mostly engaged in war production. We look forward however with confidence to the resumption of our normal work as organ builders when peace again prevails.

CASAVANT BROTHERS LIMITED

ST. HYACINTHE, P. Q., CANADA

ESTABLISHED IN 1880

John Finley Williamson

announces

Master Classes

for

Organists, Choirmasters, and Supervisors

and Summer Camps for

High School and Junior College Students

at

Westminster Choir College

PRINCETON, NEW JERSEY

July 26 — August 15, 1943

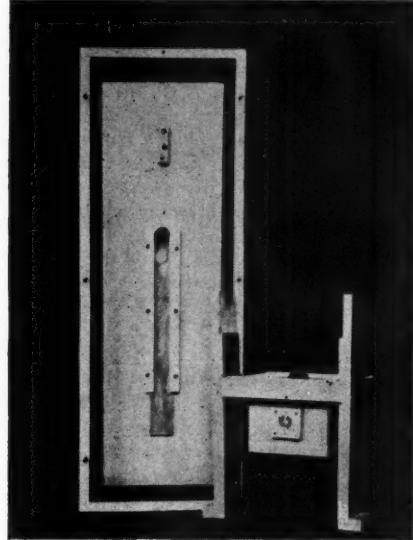
Dr. Alexander McCurdy will accept a limited number of organ pupils

Address all inquiries to

J. F. Williamson

WESTMINSTER CHOIR COLLEGE

Princeton, New Jersey



THE TREMOLO

The effect of this device is often confused with the vibrato of a string player—which is used to add color to holding notes or to increase the emotional content of singing phrases. This vibrato is useful only because of its personal control which renders it variable.

Since the organ tremolo is of a constant speed its fluctuation of tone must be considered as a mixing device or as an aid to the shading of the quality of a stop.

The action of the tremolo is to produce a slight variation in wind pressure in the chest. This affects the color of some stops and aids in the mixing of others. These changes are part of the color palette.

It follows then that the tremolo is best used on color combinations—and that for short periods, otherwise its ability to effect a change in tone color is nullified. The passages where it is used should be of a singing character, for in rapid playing the pulse has no chance to show and the slight variations in pressure then show only as out of tune pitch. Like all seasonings—too little is preferable to an excess.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, President

WILLIAM E. ZEUCH, Vice President

Factory and Head Office

BOSTON, MASS.

(Member of Associated Organ Builders of America)

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

General Service Music

*AW3—Brahms, ar.W.Wild: *"How lovely is Thy dwelling place,"* Ef, 12p. e. s-s-a. (Gray, 15¢). A timely version of an old favorite, for manless choirs.

A—Dr. Roland DIGGLE: *"Lord's Prayer,"* G, 2p. u. e. (Pond, 10¢). A simple hymn-like setting that is sure to be useful to almost every choir; highly effective. *"Sing unto the Lord,"* C, 4p. e. Isaiah text. Really a good setting of the text and a good anthem for any praise service, though the publisher has shortened the score so drastically that the worth of the anthem doesn't appear on the surface. A good anthem just the same. (Pond, 12¢).

*AW3—Gaul, ar.Warhurst: *"These are they,"* A, 7p. e. (Presser, 12¢). A fine number every congregation likes, for manless choirs. Good arrangement. *"They that sow in tears,"* D, 8p. me. (Presser, 15¢). Everybody knows this one too, and it serves the same worthy purpose.

*AO—Griffith J. Jones: *"Hallelujah,"* 30p. d. (Ditson-Presser, 30¢). A choral service for festival occasions with voice speaking choir, 45 minutes for performance. It begins with a simple hymn by R. Williams and ends with Handel's *"Hallelujah Chorus."* Choir and preacher both have their parts. The "voice speaking choir" chiefly recites several poems given in the score. Something unusual.

*AJ2—Lawrence Keating: *"Junior Choir Book,"* 75p. 40 pieces. (Presser, 60¢). An excellent collection of arrangements and some originals, some unison, some 2-part, all for children's choirs, about half for leisure hours, the other half for church. Maybe the children like to sing secular tunes; here are a lot of them, nicely arranged. But if the church is not a farce, let's not sing such things in the services but elsewhere. The collection would be useful in teaching youngsters to enjoy singing; certainly these lovely secular tunes would do that.

A—Will C. MACFARLANE: *"O rest in the Lord,"* G, 7p. me. (Schirmer, 15¢). Psalm 37. Here's a comfortable, appealing, restful anthem, setting a soothing text for these troubled times. Both choirs and congregations will like it, and it will do them good. Not spectacular or forceful, but mild and heart-warming, though rising to a stirring climax in the middle; begins and ends quietly. Better get it.

A—Claude MEANS: *"Every good gift is from above,"* D, 6p. me. (Galaxy, 15¢). Bible text. A good anthem on a text not too often set; music sane and healthy, with good texture; for the better choirs.

A—Carl F. MUELLER: *"Christ of the upward way,"* G, 7p. me. (Flammer, 15¢). W.J.Mathams text. Could be done by quartet, though one section needs a solo voice against the other four parts. Good use of unisons here & there, sane harmonies, smooth melody—everything to make a worthy setting, including an accompaniment that sometimes adds much to the effect. This is one of Mr. Mueller's most popular anthems, and for good reasons too.

A4+—Gordon Balch NEVIN: *"God of the earth,"* Af, 9p. me. (Galaxy, 16¢). Longfellow text. Another good

anthem that makes use of an accompaniment to heighten the effect. Melody, harmony, rhythm, climaxes, smooth contrasting measures—everything to enrich the text and get its message across. All choirs will like it, all congregations profit by it.

A4+—N. Lindsay NORDEN: *"Benedictus es Domine,"* Fm, 8p. me. (J. Fischer & Bro., 16¢). English text. A smooth and interesting setting for those who have choruses capable of singing in divided parts, some sections making very pleasing music, the accompaniment here & there adding to the effect.

A2—Heinrich SCHUETZ: *"Why afflict thyself Oh my spirit,"* Em, 17p. me. (Music Press, 15¢). Psalm 42. Something for that special program and those who like ancient music; scored for two medium-high voices, harpsichord or piano, strings, oboes, or flutes (the instruments playing in two-part). Text in English and German. The publishers have fortunately included an "introductory note" by Paul Boepple; music "appeared in 1647."

A8—R. Deane SHURE: *"Comfort ye,"* F, 8p. u. md. (Ditson-Presser, 15¢). Isaiah text. Opens with three measures of humming for 4-part men's voices, followed by a brief soprano theme and then similar humming by women's voices; humming in various voices continues for two pages, against the text sung by other parts. It's a moody setting rather than a lyrical one, with shifts of mood in the music to follow the text closely. Many contrasts and considerable variety of interpretation. For serious choirs capable of good workmanship.

*A5—Silesian: *"Fairest Lord Jesus,"* Ef, 4p. e. (Summy, 15¢). A new treatment of the old hymn, using unaccompanied singing, organ interludes, a junior choir, descants, but no humming. Congregations and choirs will like it.

A—Roy S. STOUGHTON: *"Pillars of the earth,"* Dm, 7p. a. me. (Birchard, 15¢). Biblical text. A simple anthem with good melodic and rhythmic values that will appeal to everyone, especially in these days when that kind of musical beauty is so hard to find. Suitable for quartet. *"We may not climb the heavenly steep,"* Ef, 5p. a. e. (Birchard, 15¢). Text by J.G.Whittier. Tuneful, rhythmic, appealing music of a simple order, genuine and heart-warming for any congregation; a bit more melodious than the other; music with sentiment in it. Good for a quartet.

AW3—George WALD: *"Jesu the very thought of Thee,"* E, 3p. u. me. (Galaxy, 10¢). A lovely piece of music, ideally handled for women's voices. No congregation can escape its message.

A7—Harry Robert WILSON: *"Alleluia,"* Bf, 12p. u. e. (Summy, 18¢). Not a word anywhere but alleluia. Here's one you must figure out for yourself. Seems to be a dramatic sort of a thing that would perhaps be too theatrical for a church service, yet isn't it sacrilegious to use church texts for entertainment purposes? Perhaps it will be best as the climax to some great church festival. There's an F-natural clashing in the melody against an F-sharp in the accompanying voices, but that's good; note the way it's done. Better take a look at this one.

Joseph W. Clokey
OXFORD, OHIO

Te Deum. Jubilate Deo. (J. Fischer & Bro.)

Two numbers for larger choirs. Neo-modal in style. Medium difficult. Suitable for festival use.

ELECTRIC ACTION

Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.

The W. H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

Organ Music

Dr. Eric DeLAMARTER: *Nocturnes*, 17p. d. (Gray, \$1.50). *Nocturne at Sunset*, G, 7p. Just to prove that a composer does not have to be horrible in order to be "modern." If you still like music, have a soul for beauty, know the organ has Orchestral Oboes, Flute Celestes, and Tremulants in addition to Diapasons and mixtures, then by all means here's the music you want—and your public wants it too. Real poetic beauty, and it's true organ music. *The Fountain*, A, 5p. Repeat all the same adjectives & praise; it deserves it all. *Nocturne at Twilight*, 5p. And say it all again, though this time there is a feeling for harmonic richness rather than the sparkling lyricism of a fascinating nocturne. Mr. Strickland must have seen the accidentals and played the pieces over on his piano, but finding far too many consonances and passages of sheer beauty, he threw the manuscript into the wastebasket. Mr. Gray came along, his curiosity got the better of him so he picked it out, spotted those same passages of sparkling beauty—and here it is, in print for every organist capable of playing it. Real music, ladies & gentlemen, real music. I shall be ashamed of every recitalist who has not used these things before this time next year.—T.S.B.

Ernest KRENEK: *Sonata*, 10p. me. (Gray, 90¢). One of the 'contemporary' series. It is in one continuous movement, at varying tempos, all on the dissonant order, with some rhythm here and there, some melody in the grand style with its melodic character buried by cacophonous harmonies accompanying it. The registration suggested at the start for the three manuals and pedal is: 8-4, 8-4-2, 16-8-4. Obviously no artist could stand that, so we suggest an intelligent registration be devised to make use of the pliable strings and woodwinds of the modern organ, and if the player can get enough color and richness into the piece it ought to interest him in working it out. As Kipling said, if we can keep our heads when all about us are losing theirs

Dr. T. Tertius NOBLE: *Choralprelude on Aberystwyth*, Gm, 7p. md. (Galaxy, 75¢). If and where the tune is recognized by the congregation, this will make a good service prelude; the music is forceful, on the rugged side rather than the lyric, with opportunity for contrasts and climaxes. It is more coherent than the average modern choralprelude, perhaps because the Composer has made the hymntune his servant rather than letting it dominate him too far. If you like choralpreludes, you'll like this even if you don't recognize the tune, and if your congregation are accustomed to such pieces, they'll like it too.

*Purcell, ar.V. Lang: *Aria*, Em, 4p. e. (J. Fischer & Bro., 50¢). From "Dido & Aeneas." A lovely aria, simple and appealing, making warm music that anyone should like. It's not a bad idea to resurrect some of the pieces by the ancient masters, if for no other reason than to show the shallowness of modernistic sham that must always be horrible and complicated. A very creditable piece of work on the Arranger's part.

WIRE

--

RUBBER CLOTH

We were fortunate in being able to purchase Insulated Spool Wire and also Rubber Cloth. Write us regarding your requirements.

ORGAN SUPPLY CORP. 540-550 E. 2nd St.

Erie, Pennsylvania

(Member of Associated Organ Builders of America)

Everett TITCOMB: *Credo in Unum Deum*, D, 3p. e. *Regina Coeli*, A, 4p. me. *Vexilla Regis*, Gm, 3p. e. (B.F. Wood Co., 50¢ each). *Credo* is ff, built on chords, for massive effects; simple, easy, but forceful music. *Regina* is an allegretto of delightful qualities interrupted here and there by brief forte chord effects, the whole making quite attractive music. *Vexilla* is in free rhythm and quite free style, and though not of equal musical attractiveness with the other two it is none the less interesting and good church music.

Calendar for 1943-1944 Church Year

Following the established holy days and holidays

- The liturgical year begins with the first Sunday in Advent; this chronology begins July 1 and carries to the end of the music season. Definitions are given as a guide to those not familiar with such matters.
- July 4. Continental Congress issued the Declaration of Independence, July 4, 1776. Second Sunday after Trinity.
- Aug. 1. Sixth Sunday after Trinity.
- Aug. 6. Transfiguration (see Matt. 17).
- Sept. 5. Eleventh Sunday after Trinity.
- Sept. 8. Nativity B. V. M. (Blessed Virgin Mary).
- Oct. 3. Fifteenth Sunday after Trinity.
- Nov. 1. All Saints—commemorating saints and martyrs.
- Nov. 7. Twentieth Sunday after Trinity.
- Nov. 21. Sunday next before Advent.
- Nov. 25. American Thanksgiving Day.
- Nov. 28. First Sunday in Advent, a period devoted to contemplation of the coming of Christ into the world.
- Dec. 5. Second Sunday in Advent.
- Dec. 25. Christmas.
- Dec. 26. First Sunday after Christmas.
- Jan. 2. Second Sunday after Christmas.
- Jan. 6. Epiphany, manifestation of Christ to the world (see Matt. 2).
- Jan. 9. First Sunday after Epiphany.
- Feb. 6. Septuagesima Sunday, third before Lent.
- Feb. 13. Sexagesima Sunday, second before Lent.
- Feb. 20. Quinquagesima Sunday, next before Lent.
- Feb. 23. Ash Wednesday, first day of Lent, a period of forty week-days of greater solemnity and possible fasting prior to Easter, marking the final days of Christ's life.
- Feb. 27. First Sunday in Lent.
- March 5. Second Sunday in Lent.
- March 25. Annunciation, Gabriel's appearance to Mary (see Luke 1: 26-38).
- March 26. Passion Sunday (approaching Crucifixion).
- April 2. Palm Sunday.
- April 6. Maundy Thursday, commemorating Christ's Last Supper with His disciples.
- April 7. Good Friday.
- April 9. Easter.
- April 16. First Sunday after Easter.
- May 7. Fourth Sunday after Easter.
- May 14. Mother's Day, and fifth Sunday after Easter.
- May 18. Ascension Day.
- May 21. Sunday after Ascension.
- May 28. Whitsunday (Pentecost; see Acts 2).
- May 30. Decoration Day (graves of Civil War dead).
- June 4. Trinity Sunday, sacred to the Trinity.
- June 11. First Sunday after Trinity.

Guilmant Organ School

Summer Course -- July 6 to Aug. 6

Write

12 West 12th Street, New York

THE LITURGICAL ORGANIST

Preludes—Interludes—Postludes

Compiled and Edited by

CARLO ROSSINI

Volumes One, Two and Three	ea. \$1.50
Volume Four	2.00

J. FISCHER & BRO.
119 West 40th Street
NEW YORK, N. Y.

GRAY-NOVELLO

"The standard book on organ instruction, now entering its eighth large printing with ever increasing popularity."

The TECHNIQUE and ART of ORGAN PLAYING

By CLARENCE DICKINSON

In collaboration with
HELEN A. DICKINSON

Published in one volume, containing fifty pages of text with eighty musical illustrations and two hundred pages of graduated exercises and musical compositions.

HEAVY PAPER	\$3.50
BOARDS	4.00
CLOTH	5.00

THE H. W. GRAY Co. 159 East 48th St.
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

Highly Recommended ORGAN MUSIC

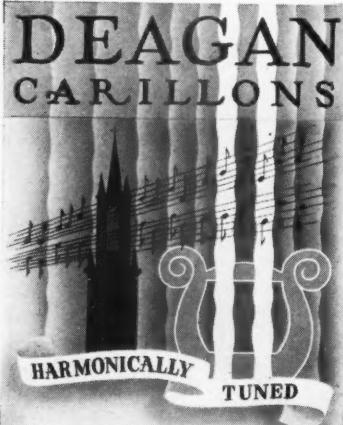
Now Published for the First Time
In AMERICAN EDITIONS

BONNET, J.	Romance Sans Paroles, Op. 7, No. 8	\$.75
KARG-ELERT, S.	Angelus, Op. 27, No. 5	.50
MASSENET, J.	Thais Meditation (Silver Arr.)	.75
MULET, H.	Esquisses Byzantines Album of Ten Pieces	2.50
VIERNE, L.	First Symphony, Op. 14	1.50
WHITNEY, M. C.	Aberystwith (Jesus, Lover of My Soul) Prelude on the Welsh Hymn	.50

ONLY AMERICAN EDITION
As Originally Written for the Organ by
CHARLES MARIE WIDOR

Second Symphony, Op. 13, No. 2	\$1.50
Fourth Symphony, Op. 13, No. 4	1.50
Fifth Symphony, Op. 42, No. 5	1.75
Sixth Symphony, Op. 42, No. 6	1.50
Toccata (From Fifth Symphony)	.75

For Your Complete Catalog of Organ Music, Write
EDWARD B. MARKS MUSIC CORPORATION
R. C. A. Building • Radio City • New York



Now is the
time to
plan your
**WAR
MEMORIAL**

Some day (and God grant that it may not be too long delayed) the boys who marched away will come marching home again.

With their coming, the members of your congregation will feel an overwhelming urge to commemorate for all time the deeds of those who came back, and the sacrifice of those whose blue stars have turned to gold. And though you search the world, you will come upon no

Memorial so expressive, so beautiful, so altogether fitting as a Golden-Voiced, Harmonically Tuned Deagan Carillon. Would it not be a fine thing if the close of the war found you ready both with a Memorial Program and the funds with which to carry it into immediate fulfillment?

We have a plan by which this may be accomplished—quickly, surely, patriotically. May we send you details?

J. C. DEAGAN, INC.

Established 1880
1770 Beretton Avenue

Chicago, Ill.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

- Before Composer:*
- Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.
- Additional Cap-letters, next after above, refer to:*
- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday T—Thanksgiving.
- L—Lent.
- After Title:*
- c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o.u.—Organ accompaniment, or unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, very.
- 3p.—3 pages, etc.
- 3p.—3-part writing, etc.
- Al.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article. m—Marriage.
- b—Biography. n—Nativity.
- c—Critique. o—Obituary.
- h—Honors. p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "sololist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or muscale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- o—Organ.
- p—Piano.
- 3p—3 pages, etc.
- 3p—3-part, etc.
- Hyphenating denotes duets, etc.

■ 1942 Contributors ■	
Dr. Homer D. Blanchard	Catharine Morgan
Rowland W. Dunham	Donald F. Nixon
Ferdinand Dunkley	Dr. Rowland F. Philbrook
Frank T. Edds	The Hon. Emerson Richards
Dr. C. Harold Einecke	J. Sheldon Scott
Robert Elmore	Paul Swarm
John Van Varick Elsworth	Edward B. Vreeland
Isa McIlwraith	Dr. Charles C. Washburn
John McIntire	Reginald Whitworth

Vol. 26

JULY 1943

No. 7

EDITORIALS & ARTICLES

Atlantic City Reeds	Cover-Plate	145
Furniture 4r, St. Mary's, New York	Aeolian-Skinner	Frontispiece, 152
Some Details	Editorial	158

THE ORGAN

American-Classic Mile-Stone	The Hon. Emerson Richards	152
Britain's Organs in War	E. Chisholm Thomson	156
Musings of an Organbuilder	Alfred G. Kilgen	157
Organs: Atlantic City, Convention Hall	Midmer-Losh	m145
Columbia, St. Peter's R. C.	Kilgen Organ Co.	\$160
Gettysburg, Lutheran Seminary	Moller	\$160

CHURCH MUSIC

Calendar for 1943-44	Liturgical Year	149
Sonatas as Service Materials	Dr. Roland Diggle	155
Service Selections		165

RECITALS & RECITALISTS

E. Power Biggs' Repertoire	C. B. S. Broadcasts	160
Advance Programs	Musicales	167
Past Programs	Leslie P. Spelman's Repertoire	166

NOTES & REVIEWS

American Composers: August	161	Repertoire & Review, 148:	
Cover-Plate	158	Books	150
He's in the Army Now	161	Church	148
Legal Notes	163	Collections	150
New Organs	167	Organ	149
Prizes & Competitions	164	Organ, Dean Dunham	159
Readers' Wants	163	Program-Notes	159
Summer Courses	147, 149, 159	Sonata	149

PICTORIALLY

Atlantic City, Convention Hall	Reeds	m145
New York, St. Mary's	Aeolian-Skinner	m152
Contre-Basse	Aeolian-Skinner	m154
Furniture	Aeolian-Skinner	m152
Lumber Storage	Wicks	163
Quintatton	Aeolian-Skinner	m154
Tremulant	Aeolian-Skinner	m147

PERSONALS

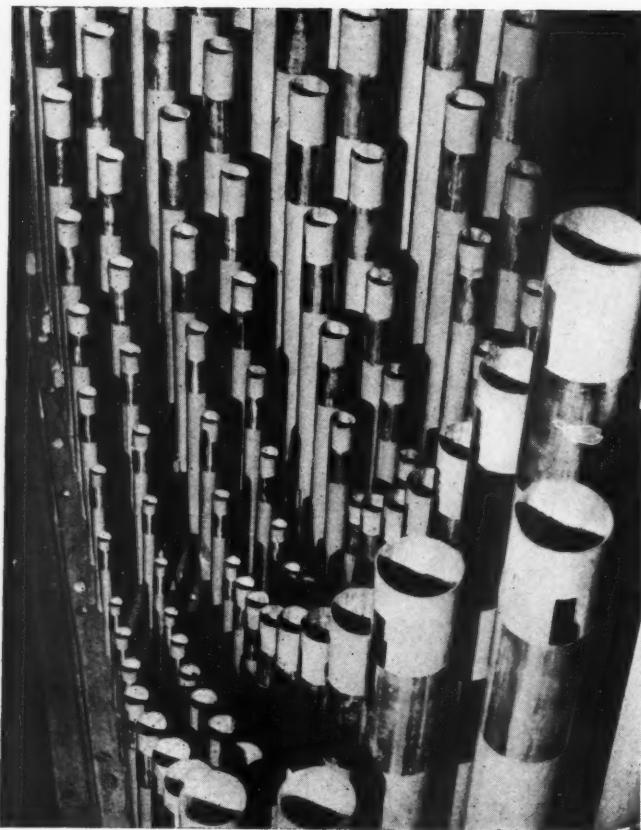
Beach, Theodore	p164	Jepson, Harry Benjamin	*166
Biggs, E. Power	*s160	Krenek, Ernest	r149
Blake, Marvin	p161	Mason, Alfred T.	bo164
Clokey, Dr. Joseph W.	*162	Meyers, Emerson	h164
Conger, John H. B.	o164	Poling, Patricia	163
Demarest, Clifford	*164	Spelman, Leslie P.	s166
Dieteman, Marien	162	Timmings, Dr. William T.	p161
Forlines, Charles W.	p163	White, Ernest	*155
Greenfield, Alfred M.	p161	Woodworth, G. Wallace	p165
Husselman, Ray	161	Wooore, Helen V.	163
Jacobs, Arthur Leslie	159	Yon, Pietro A.	*167

COPYRIGHT 1943 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond 2, New York

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



LOTS OF PIPES—ONLY ONE VOICE

The 4r Pedal Fourniture of Aeolian-Skinner, Church of St. Mary the Virgin, New York, designed & finished by G. Donald Harrison; photo by Ernest White.

THE AMERICAN ORGANIST

July, 1943

An American-Classic--and a Mile-Stone

By the Hon. EMERSON RICHARDS

Aeolian-Skinner organ, Church of St. Mary the Virgin, New York

PRACTICALLY nothing remains of the old Pedal. All the strictly Pedal voices are new or radically revised. The large amount of metal in the old Principal just had to go to get metal for the new ranks. The pressure of war brought in the new 16' Contrabass. Back in the days of World War I, I experimented with slim-scaled, thin-walled pipes made of acoustically-favorable wood. The results were excellent, once certain principals of pipe-design were discovered. I made for my own organ a 16' Violone of airplane spruce, very small scale for a wood pipe, and the result was an amazingly big orchestral Contrabass with even the percussive string attack.

In the early spring of 1942 when we were trying to persuade, on behalf of the Organ Builders Association, the war production board to let the organ industry live, and to that end offering as an inducement the substitution of more wood for metal basses, we demonstrated this pipe to Mr. Harrison. He was already familiar with the Schulze Violones and had used them. The best features of the two pipes were put together by the progressive and resourceful president of the Aeolian-Skinner Company, and the result is a really amazing flue bass for any Pedal Organ. I really believe that it is better than the metal Principal which, in its time, was such an improvement over the old wood Open Diapason of the romantic period.

St. Mary's Contrabass is a big, keen tone that is good to the very lowest note and a joy to any organist who can put the right foot on the right note most of the time. We have already discussed the Quintaton in dealing with the Great Organ. We need only add that this voice is an ideal soft Pedal stop that would be a worthy addition to any organ.

St. Mary's Pedal as a whole does not now meet the approving eyes or ears of either Mr. Harrison or myself, nor of Mr. White. It is still too much a heritage of 1933, with its attendant 8' and 4' extensions. Quite evidently Mr. Nold had not been impressed by our plea for a completely independent Pedal, hence the machinery was set up for the much too extensive borrows and extensions. Thus all the 8's and 4's are extended from the new Pedal 16's. The unit chests and wiring were there, so at least temporarily they were used.

The 5 1/3 Octave Quint and 4' Doublette are, in reality, the two lower ranks of the Fourniture, and are rather big Diapasons. The other 4's are extensions, but the upper 24 notes of the borrowed 4' Salicional and 4' Flute Conique are real pipes. It was easier to supply new chests and pipes than to revise the action.

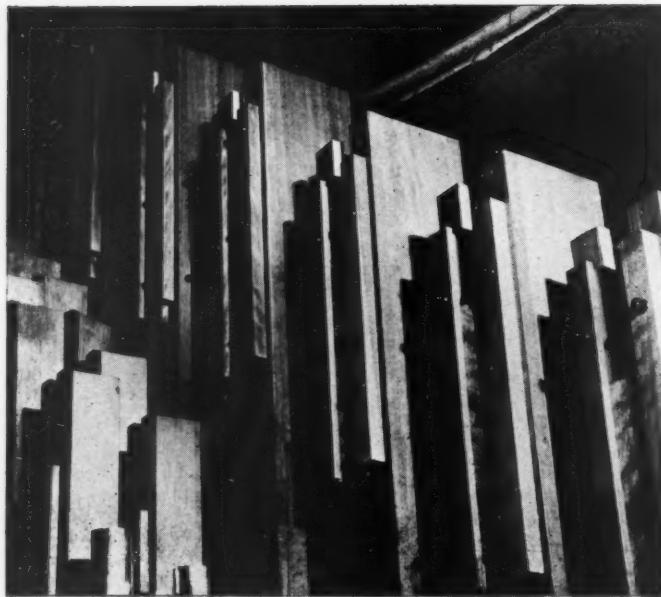
The 4r Grand Cornet gives the harmonics of the 32' found-

Third and last article dealing with the 1943 revisions of the 1933 organ that set a new pace then and now can safely be said to point the way toward that ideal organ of the future—the American-classic in which beauty & backbone combine for perfect results.

ation and so amazingly does it produce a 32' resultant imitative of a reed that at present it also responds to the 32' Bombarde stopknob. Mixtures that produce synthetic resultants in the graver pitches are going to appear more frequently in the Harrison line, now that this one has been so successful.

1933 PEDAL: 3 3/4": 10":		1943 PEDAL: 5": 3 3/4":	
16	Principal	16	Principal
	Diapason		Quintaton
	Flue Ouverte		Flute Conique
	Flute Conique		Contrabass
	*Contrabass		Salicional
	Salicional	8	Quintaton
10 2/3	*Quint		Flute Conique
8	Principal		Contrabass
	Flute Ouverte		Salicional
	Flute Conique	5 1/3	Quint
	*Contrabass	4	Quintaton
	Salicional		Flute Conique
6 2/5	*Tierce		Doublette
5 1/3	*Quint		Contrabass
4	Principal		Salicional
	Flute Ouverte	2	Quintaton
	Flute Conique	II	Carillon
	Salicional		2 2/3. 2.
2	Flute Ouverte	IV	Grand Cornet
IV	*Harmonics	10 2/3. 6 2/5. 4 4/7. 3 7/8.	Fourniture
	17-19-21-22		
32	*Bombarde	5 1/3. 4. 2 2/3. 2	
16	Bombarde	32	*Bombarde
	Bombarde (G)	16	Bombarde
	*Fagotto		Musette
8	Bombarde	8	Bombarde
	*Trompette		Musette
	*Fagotto	4	Bombarde
4	Bombarde		Musette
	*Clarion		*Planned but not built.
	*Fagotto		
			*Planned but not built.

The 2r Carillon is the upper half of Fourniture. Considering the Fourniture as a whole, we have a voice of decided



ST. MARY'S CONTRE-BASSE
as Mr. White spells it, "a big keen tone that is good to the very lowest note and a joy to any organist."

power, giving the flue foundation a firmness and harmonic development sufficient to cope with the manual flue-work.

The 32' Contre Bombarde does not exist as yet in pipes. Ultimately it will be a downward extension of the 16' Bombarde, probably preceded by a similar extension of the proposed Great 16' baroque reed.

The real foundation of the Pedal is the 16' Bombarde as extended to 8' and 4'. This is a big, tearing reed of commanding proportions. In a classic organ the reed-tone should predominate in the Pedal. Classic music is written with that intent. Consequently, this reed with its big, free, loose tone fits into just the right place.

As it stands, the Pedal ensemble has enough power and stands out well enough, but there is no hiding the fact that it is nothing like the department its 26 stopknobs would imply. Actually we have only seven Pedal voices. Consequently the division lacks individual variety and the singing quality of the absent pipes. Against the full-manual ensemble, it now holds its own for weight and volume, by force of its big Contrabass, the two mixtures, and the Bombarde. But there is little of lightness or grace, and only a limited variety. As it now stands, it is strictly a bass to the manuals, rather than an organ in its own right. We repeat that this is only a temporary expedient. When Hitler is safely caged and democracy is again permitted to make its own mistakes, we shall see Mr. Harrison pressing for a complete Pedal.

First the extensions will go in favor of real pipes. Next, new soft voices will take the place of the borrows. Then there will emerge a Pedal Organ worthy of the manual divisions.

Perhaps something of what I have said will leave the impression of criticism or even dissatisfaction with the organ. Such is not my intention. In writing as I have, I have been more intent on discussing ideal classic design than in presenting this organ as the embodiment of that design. St. Mary's is a lesson in progress. The original organ was an excellent, if somewhat skeletonized, English organ with certain French additions—1933 was too early to attempt a thoroughbred classic organ in a church such as St. Mary's. But a decade of costly experiments, trials and errors, expensive research, and hard-won experience have changed all that. The steady growth of the American-classic organ has now demonstrated its effectiveness. 1943 saw us prepared both spiritually and technically for the translation of St. Mary's from its basically English plan to the much more successful and musically interesting American-classic.

The reader will note that I have been speaking of the relative plans of the two organs. Actually, there has been no regeneration at St. Mary's. True, many of the voices have been made over, but the fact remains that the original plan was only half completed and this made it comparatively easy to swing the design away from the original intent and point it towards the present attainment. There still remains the fulfilment of the present plan, which, when completed, will give us an almost perfect instrument.

As it is, we already have an organ of outstanding merit. Its ensemble is a demonstration of all that is best in organ-building. While still keeping his eye upon what is yet to come, Mr. Harrison has managed to build up a beautiful chorus that is at once warm and brilliant, and at the same time commanding and solid. It is the kind of tone one associates with a church of the character and traditions of St. Mary's. There are a sweeping breadth, a richness of detail and yet a certain reserve that one associates with the well-bred. In its individual voices, there are many that are of outstanding quality. Only a few verge on the mediocre, and none is poor. When one contemplates the almost endless variety of tonal colors available and the possibilities for imaginative tone paintings, one can see how this organ functions successfully, not only in the church service but as a recital instrument as well.

Already it has stood the scrutiny of the critics in formal recitals. Those who came prepared to hear a hard, over-brilliant, spiky, unbalanced instrument, were disappointed.



PEDAL 16' QUINTATON
St. Mary's, New York, "an ideal soft Pedal voice that makes a worthy addition to any organ"; all photos by Mr. White.

They found the much-questioned mixtures melting into the ensemble in a most satisfying manner. They heard reeds that were neither muddy nor strident. They listened to solo voices of exceptional beauty. They were intrigued with unique color combinations. But above all they heard music. Music that Mr. White recreates with all the imagination and splendor that its composer ever conceived. Music that lives dynamically and rhythmically, that awakens emotion and understanding. Another milestone has been passed.



ERNEST WHITE

whose appreciation & knowledge of American-classic tonal design is responsible for present development of St. Mary's organ.

Sonata No. 1 in F by William WOLSTENHOLME (Alfred Legnick, London) was published some years before his popular *Sonata in the Style of Handel*. It has all the charm of the earlier Wolstenholme—and how that little blind man could charm. Our recitalists today could play rings round the recitalists of forty years ago but they lack that intangible something that men like Wolstenholme had. The work opens with an 11-page *Allegro*, colorful and melodious. The slow movement is a 7-page *Andante con Moto* in 12-8 time; the middle part in the key of C-flat is delightful, and the return to A-flat, with the right hand moving over the melody in the left, makes this one of the best slow movements I know, an admirable service prelude well worth the practise it takes to play it well. The last movement, a 6-page *Allegro Vivace*, makes a good postlude that can be played on one manual and still be effective. I wish we had a composer writing such music today; it might stimulate some of the rest of us.

Organ Sonata by Becket WILLIAMS (Curwen, London) was published some 15 years ago and if it has had any performances other than those I have given it I shall be surprised. Mr. Williams is one of those strange people who seem to do everything—writing books, contributing articles on all sorts of subjects to all sorts of papers and magazines, writing music. Some 50 of his compositions are in print. For a time he was private secretary to Lloyd George when he was head man in England.

The Sonata opens with a *Quasi Allegro* of eight pages, quite easy to play; the pedal solo on page 9 strikes me as being out of place and I make a cut here that helps. The second movement is called *Lyric* and its three pages of easy music call for no comment. This is followed by a jolly little *Scherzo* which I played before the *Lyric*. Lastly there is a 7-page *Pasacaglia* that is easy and showy. This is rather an odd work and I feel it should be played as a whole.

Sonata in C-Minor by Ralph L. BALDWIN (Schirmer) was published 40 years ago. I have played it for a number of years and it still strikes me as being a first-rate sonata; it makes an appeal to the average listener. The opening movement, *Allegro patetico*, 9 pages, is a fine, broad movement, not too easy, but effective if not played too fast. The *Adagio* is a well-contrasted movement that builds to a full climax and ends softly, a splendid service prelude by itself. There is a one-page *Recitativo* which leads into a 12-page *Finale*. This is a brilliant piece of writing that ends with "Ein Feste Burg," full-organ. This *Finale* should make a good recital.

Sonatas as Service Material

By ROLAND DIGGLE, Mus. Doc.

Reviews of ten sonatas recommended for your Sunday services

LAST season I received a great deal of pleasure from playing each Sunday an organ sonata, using the first two movements as a prelude and the last as a postlude. Some of my friends tell me it is a waste of time and energy; in looking over the many service-lists that come to my desk from all parts of the country and seeing the sort of stuff all too often played, they may be right. However I have always felt that the prelude and postlude were as much a part of the service as the singing of the choir, even if the congregation did not remain for the postlude. Congregations differ in their likes and dislikes, but on the whole I would say that the BOROWSKI *First Sonata* would find as broad appeal as any work in this form. I chose from some 65 sonatas the ten I am listing here. All are of about the same length and grade of difficulty as the Borowski, all can be classed as good service music, and all can be made effective on a two-manual instrument. However if you dislike English and American organ music leave them alone. I shall take them in the order in which I played them.



ST. MARY'S CONTRE-BASSE

Designed by Mr. Harrison to combine the best features of a Schulze Violone and one designed by Senator Richards in the 1920's.

number; as a matter of fact it was used as such by John Connell, the South African organist who made a concert tour here some years ago.

Sonata No. 1 by Williams FAULKES (Schott, London) is quite typical of this composer. His *Sonata No. 2* (Schirmer) was popular and is still a work well worth playing. I am sorry that the six sonatas which were left in manuscript when he died some years ago were not published, for three of them were really excellent works. *Sonata No. 1* is fairly easy and has always been a favorite of mine. The opening *Moderato* of 10 pages is followed by a 5-page *Adagio*, very Faulksey in style, which leads through a pedal solo into the *Finale*, a jolly *Allegro non troppo* of 7 pages.

Sonata No. 2 by Guy MICHELL (Paxton, London) opens with a 7-page *Allegro maestoso* for full-organ. The second movement, *Moderato espressivo* in Gsm, comes off very well; the Oboe melody is nice and the movement gives plenty of opportunity for attractive registration. The 9-page *Allegro vivace* makes an excellent postlude; it may remind you of Guilmant but is none the worse for that.

Sonata in C-Minor by Arthur W. POLLITT (Schott, London) is one of my favorites and I am surprised that it has not been used more for recitals. Dr. Pollitt was a distinguished Liverpool organist and a first-rate recitalist. I do not feel I can go wrong in recommending the sonata for service use. It opens with an *Allegro energico e maestoso* of 11 pages that contain some fine, energetic writing that comes off well. The middle movement is a charming *Reverie* of 4 pages that I have played a great deal. It has a real melody and builds to a good climax; the melody is then heard over a running accompaniment and the piece ends softly. *Finale* makes a good 8-page postlude that ends with the theme of the opening movement. Surely in no other way can a service be bound together more artistically.

Sonata No. 1 in F by Edwin H. LEMARE (Schott, London) deserves better treatment than it has received. I never see a work by this composer but that I am reminded of a small boy standing in line Saturday after Saturday outside St. Margaret's, Westminster, in order to get close to the console and hear him play. I well remember one November Saturday, the week Sir Arthur Sullivan died, hearing Lemare play the *Im Memoriam Overture* and then running as fast as I could to Holy Trinity, Sloane Square, so that I could hear the same work played by Walter Alcock at his recital. I still have the programs but I doubt if I should get the same thrill today. Here we have his only sonata, a work of 27 pages, opening with a *Maestoso* of 7 pages that, while it lacks form, can be made attractive if not played too fast. The *Largo* of 4 pages and the *Scherzo* of 5 are real Lemare; the *Scherzo* was a great favorite of the Composer's and he played it a great deal. This is followed by a 1-page *Intermezzo* which made a good ending as I played it for a service prelude. The *Finale* of 10 pages has some tricky bits but is well worth playing. I should like to see this Sonata get a break; I believe both organists and listeners would like it.

Sonata in C-Minor by James LYON (Breitkopf & Hartel) is an excellent work in every way. I have played it on & off for some time and it still holds my interest. The first movement is an *Allegro maestoso* of 10 pages; the themes have distinction and the writing is that of a master craftsman. It is followed by a 4-page *Impromptu* that is a gem. I have used it as a separate number on all sorts of occasions and it always fits in. It is easy and gives every opportunity for your favorite combinations. A 5-page *Fugue* ending with the main theme of the first movement closes the work. I believe you will like it, if you want music and not ugliness.

Sonata for Organ by Th. SALOME (Laudy, London) is another work that has been left behind for no reason that I can see. It is not difficult, does not need a large instrument,

and contains a lot of good writing by a man who knew how to write for the organ. The first movement is, I admit, on the long side, 13 pages, but it can be cut to 10 without harm. The *Andante* which follows is as nice a 5-page prelude as you will find and while the key may prove a little tricky, seven flats will not kill anybody. The third movement, *Allegro con moto* of 7 pages, is the easiest and makes a good postlude.

Lastly we have a *Sonata Gothique* by Roland DIGGLE (Summy) written a little over two years ago, at the request of a friend who wanted a sonata for service use—first movement for prelude, second for offertory, last for postlude. In writing the work I took a hymn for the mood of each movement and each movement is headed with four lines from that hymn. The first movement, *Allegro assai* of 10 pages, is headed with the words, "He who would valiant be." I have not tried to write a great work but to put into music the thoughts back of the words. The listener with the words before him or knowing them by heart, should be able to associate parts of the music to the words—for instance the theme, beginning at the end of the third line on page 4, where I have in mind the words "Let him in constancy follow the Master." Again on page 12 the music, at least to me, says "I'll labour night and day to be a pilgrim." Now of course I may be all wet and the music does not say a thing; if so just play the darn thing anyway. The second movement, headed "And so beside the silent sea," is a 4-page *Adagio* that I am rather proud of. In reviewing the work some time ago the reviewer said among other things, "it is easy on the fingers and delightful to the ears." The last movement is an *Allegro vivo* headed "Through the night of doubt and sorrow." This a 10-page marching song and if you should hear something that reminds you of "Onward Christian soldiers" don't crab, for that is what I wanted. Even if a bunch of organists should ever dream of marching to a promised land, dollars to doughnuts before long this tune would be heard. The Sonata is not difficult but from experience I have found it helps to have the three four-line stanzas of poetry printed when possible. And please do not play it too fast.

Britain's Organs in War

By E. CHISHOLM THOMSON

How British builders weather the storm and face an inviting future

TOTAL war has not eliminated organbuilding in Britain, though the craft has suffered badly. Beautiful instruments have been blitzed beyond repair; craftsmen have been called to the services; wood and metal are taken for war; tuning and maintenance have to be done by superannuated veterans. Yet the race of organbuilders still lives, gloriously.

Organbuilders are among the few craftsmen doing precision work in wood. It was natural that the government should turn to them for much of the woodwork required in modern war machines. And so today the organ factories in Britain are producing exquisite multi-ply work and a hundred and one devices.

But war work has its compensations. More than one organbuilder has told me that the exigencies of war are pointing the way to big developments in organ construction when peace comes. Still a craftsman, the post-war builder will have at hand wood-working machines which will do in seconds what formerly required minutes. Instruments now in use in British organ factories are accurate to within a hundredth of an inch, and the ruthless inspection methods necessary for war products will certainly be applied to the organ of the future. Rapid interchangeability of parts and quicker servicing will result.

Plastics will find increasing use in the post-war organs of Britain. For several years before the war ebonite and bakelite fittings were being used extensively, and they stood hard usage surprisingly well. Wartime needs have found many more uses for bakelite and the plastic itself has been strengthened. Organ manufacturers will be quick to take advantage of this when switching back to their peacetime programs.

Switching back is perhaps the wrong term for a process which will take some time. The builders will face a temporary shortage of wood and metal, but this doesn't mean a standstill while their wood is seasoning. To bridge the gap there will be more than enough to do in cleaning and repairing the thousands of organs all over Britain which are now sadly neglected.

The bare essentials of maintenance and tuning are still carried on under appalling difficulties by the principal firms, as well as by many small two-or-three-men businesses not on government work. These, incidentally, are still making organs, or rather assembling them; no really new work is possible owing to restrictions on the supply of material, but miracles of reconstruction have been performed.

Tuning and maintenance in these difficult times call for resourcefulness and a sense of humor. Handicapped by transport difficulties and lack of gasoline, and with all their younger men in the services or on war work, the builders stick to their motto: "Keep it playing somehow." When the overworked tuner arrives at the village to tackle the organ, his first job is to find some local youth, or maybe a schoolmistress, with enough musical knowledge to pick out the notes at the console while he scrambles about inside the instrument.

Tuning is not made easier by the fact that, owing to the fuel shortage, most churches are unheated. Condensation on the cold stone walls sets up a kind of permanent dampness on the soundboards, and the fluctuating temperature means that the reeds are often unplayable within a few weeks of tuning.

In air raids many organs have escaped severe damage when the churches have suffered badly. As might be expected, an enclosed Swell Organ usually comes off better in a blitz than the exposed Great. Probably Britain's shortest-lived organ was the 3m Compton at Church House, Westminster, opened in June 1940 and completely burnt out in a raid the following March.

The narrowest escape was that of the 4m Hill-Norman-Beard completed for an East Anglican Cathedral in 1942. It was already half built at the Company's works in London when an unlucky hit lifted the roof off the factory. Most of the organ parts were saved, and it was decided to revert to the ancient practise of building the instrument in the Cathedral itself, as was done by seventeenth-century builders.

Eighty per cent of Britain's blitzed organs have been victims of weather rather than of bombs. One night of rain after the roof has fallen in does as much damage as a fire. Brave efforts are made to cover organs with tarpaulins, but organ climbing in the dark is no easy pursuit, even when, in the general commotion, you do manage to find a tarpaulin.

This is one of the reasons why Britain's organbuilders will be busy after the war. Apart from the blitzed organs to be replaced, there is a waiting list of orders for new churches and movies. And after that, export orders. Most of the organs sent out of Britain before the war went to the Empire—South Africa, Australasia, India. Some also went to South America. In Europe there has been less demand for the British church instrument, but movie organs have been sent to many cities, including Vienna, Paris, and the Hague.

And now the war is breaking down an age-long prejudice in the industry against the employment of women. In their new tasks the builders have had to bring girls to their work-shops, and I am told they will remain after the war.

Musings of an Organbuilder

By ALFRED G. KILGEN

Now doing his bit as cost accountant in maritime-commission work

- The U. S. Army Air Corps took over our Kilgen Club Hotel [see June 1942 T.A.O.] in Miami Beach and thereby left us free to wander, so we went to San Antonio, Texas, where my old friend C. J. Wendel, former Geo. Kilgen & Son representative, let it be known that I was visiting him, with the result that many old friends called on me to tune and condition their organs.

John M. Steinfeldt has celebrated his 50th year with St. Mary's Church; 37 years ago I worked on that organ with my uncle Henry Kilgen. I don't know whether the organ or I show the most wear.

I visited over twenty organs I sold more than fifteen years ago in the Rio Grande Valley from Laredo to Brownsville.

It was interesting to go over so many organs, all from ten to thirty years old, and see the sins committed against artistry for the sake of fads. Some organs in that dry climate, although twenty years old, were perfect from a mechanical and engineering standpoint—like an old jeweled watch. Beautiful pipe-work from the mechanical aspect, but voicing? The Diapasons sounded like they had feathers in their mouths, with tons of metal in them, big fat scales, and leathered lips; on the other hand, strings scale-80 and keen as a razor edge. It seemed nobody cared about blend. There was much more tonal beauty in organs twice or three times older; in them you could find blend and good ensemble.

There is an old one-manual tracker organ in St. Joseph's Church, San Antonio, built about 1865 by George Kilgen, my grandfather, before my father was old enough to become a partner with his father. As I remember it, everything was in a very big swellbox, except the Pedal. It had 16' Bourdon tc; 8' Open, Melodia, Dulciana; 4' Octave, 2 2/3' Twelfth, 2' Fifteenth; Pedal had a 16' Bourdon, 25 pipes. When I was a boy in the factory we still built some of these around 1900. Sometimes my grandfather would put in an 8' Trumpet, small scale; these organs were sold to Mexico.

I heard the St. Joseph organ in San Antonio, with a men's chorus of 80 voices, and it was grand. Looking back now, I can't understand why organbuilders and churches didn't want this type of real organ which could have been built at the same price as the small organs of two or three sets unified from soup to nuts and sometimes with couplers too. Thousands of churches have volunteer "organists" who never saw an organ before, yet they must have pistons, couplers, crescendos, 32-note pedals, electric action, and every modern improvement except pipes. They never take it into consideration that the "organist" knows only the piano or harmonium and will never use the pedalboard above the first eighteen notes. Yet with all these shortcomings, give such an "organist" some tone—in a one-manual, 18-note-pedal organ—and the choir and congregation will sing and be satisfied. And they will have a musical instrument instead of a fancy console and a lot of mechanism. Well, I suppose I've blown off too much.

Mr. Wendel is of the old school and I enjoyed going around with him to the various organs; in all the instruments he takes care of, I have not found one that was neglected. He tunes the whole organ once every year, through to the top flue pipe; the reeds he tunes also on the other three trips he makes each year. This makes an impression on me. Last year I was vacationing a lot with organ-maintenance men and some of them started to call "next" to the boy holding keys before they even got up in the organ; they tried to make five or six churches a day. Churches, especially in these days, should understand the value of integrity and skill, and be willing to pay their maintenance men to do the job as Mr. Wendel does it here. Churches don't know the necessity for maintenance; it is up to the organists to take the lead.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Some Details

WHEN Commodore Swarm & I heard a few services together we sampled the amens comparatively in St. Bartholomew's and St. George's. Dr. Williams in St. Bartholomew's probably has the City's largest organ; Mr. Kemmer in St. George's also has a large one; each should & does have a good mass of strings. Dr. Williams led into his amens by an explosive effect, starting rather loudly but diminishing immediately as his choir picked up the amen. The Commodore didn't contend with me when I said I rather questioned the loudness that suddenly popped out of the organ; we both agreed, however, that the sum total of effect, after the amen had been sung, was artistic. We were rather inclined to accept that method as all right. Then when we heard Mr. Kemmer give his choir the amen lead with a mass of quite soft strings, I for one voted that the better method, and the Commodore agreed. These were the amens to prayers, not to hymns. I never yet have heard any logical reason for an amen to the average hymn.

My little village church has traded its fortissimo organist for a tenor director and lady organist. And for the first time in the half-dozen years I've been going there we had a brief unaccompanied passage. If the congregation took it as I did, we might just as well have had the whole choir do a hand-spring across the chancel. Innovations should be introduced gently, not crammed down a congregation's throat. For the first few unaccompanied passages it would be best to meet the situation by having the organ fade out of the background, not suddenly jump over the fence into complete silence.

"If the church did its job perfectly it would create a race of people so grounded in the principles and practise of Christianity that no force of evil would exist in the world," said one of the Duplex Envelope Co.'s weekly contribution envelopes. That's truth, isn't it? I'm sure it is. I'm sure also there is evil in the world today, and sure I'm right in thinking & saying that the church, noble and grand as it is, is failing shamefully. I don't like the idea of worship; it's too much a cloak for everything. I like the idea of service. Dig out your New Testament and read just what Christ did say. Do you know any other teacher as great as He? Why doesn't the church use its head?

I blame it on sermons. They deal with anything & everything but the job of having a richer, happier, finer life here on earth and helping to bring about a finer, happier, richer civilization. Do you know what happened to the first preacher who wandered all over the place and talked about everything but the point immediately under discussion? They stoned him to death. I don't wish any particular person any harm, but maybe it would be good if all congregations read Acts 7, and then threw a few stones, well aimed.

Mikhail Kalinin said, according to the New York Times, that "religion is a misguiding institution." I think religion, as Christ lived it and taught it, is the finest influence on earth. One more reason for believing I'm right in contending that sermons are, for the most part, horrible stumbling-blocks on the one hand or cloaks for devils on the other.

"The possibility that the government's parcel post system might be used to circumvent the office of defense transportation's new ban on retail deliveries of small packages in the

east created a problem yesterday for which the federal officials had no ready answer," said the New York Times' June 18 columns. What do these benighted fools want anyway? Our government hirelings pay thousands of dollars to send chorus-girls to army camps to entertain the soldiers and make life what they call happy, but now they're hardly willing for us owners of America to use our own postoffice machinery for mailing small parcels, we ourselves paying the whole bill. No, that's not American government; it's a 1943 brand of Roosevelt-appointed politician.

Even our grand old American army is growing silly. We owners of America supplied the necessary money to train and develop Staff Sergeant Cliff Wherley, and he was doing a grand job for us in the air forces. Suddenly some red-tape chump discovered that Sergeant Wherley was only fifteen years old, and out he went. Kicked out, though not dishonorably. We citizens paid good money to help Mr. Wherley learn to fight; he had "more than one hundred combat hours" and earned an Oak Leaf decoration for his work as turret gunner. He wanted to be a turret gunner, knows how to be a fine turret gunner, still wants to be a turret gunner. But no, army red-tape thwarts him out. Is that common sense or idiocy?

"Why are you advertising Dr. McCurdy for summer teaching when he is working for the P.R.R. and won't teach?" asked an anonymous reader on a postcard to T.A.O. The answer's easy: we get paid for it and the advertiser has a reputation for honesty. Don't ask us to try to censor advertising when occasional irate contributors growl furiously because we strike out sentences, phrases, and words that don't contribute to the reader's knowledge. What would happen to any magazine today if its Editors undertook to change an advertiser's copy? Don't answer, we know.

"Have just had word that Dr. McCurdy has taken a defense job and will not be able to come," said an advertiser whose copy had already been printed to include said Dr. McCurdy; in the other instance, evening lessons will be arranged as the answer. Any objections?

Only last month I found fault, secretly in my own mind, with two people, only to feel ashamed later for a hasty judgment. One was a judge of the court, another a detective on the police force; I said to myself, some crooked politician and string-pulling added two men on a job they weren't physically fit to handle. The judge had been wounded as a soldier in the first world war; the detective shoved a woman out from in front of an on-rushing automobile, himself taking the sock and being thereby crippled for life. It doesn't pay to criticize the other fellow too quickly.—T.S.B.

Cover-Plate

• Don't feel too badly about it if you cannot recognize all the pipes; even an expert might not be sure of them all. We give, in this order, name, pitch, number of pipes, materials if other than pipe-metal, scale (diameter at top), and pressure.

249 Saxophone, 16', 8', 4', 97 pipes, brass & copper, 5 1/2" scale, 25" wind.

250 Oboe Major, 8', 73 pipes, 3 1/8" scale, 25" wind.

251 Musette Mirabilis, 8', 73p., 1 7/8"s., 25"w.

252 Cor d'Orchestre, 8', 73p., 5"s., 25"w.

253 Major Clarinet, 8', 73p., 4"s., 25"w.

300 Brass Trumpet, 8', 73p., brass, 5 1/2"s., 25"w.

301 Euphone, 8', 73p., 5", 25" w.
 302 Egyptian Horn, 8', 73p., brass & copper, 4", 25" w.
 As our readers know, we still have available our May 1929 issue giving complete specifications as proposed and revised, and our August 1932 giving twelve full-page plates and complete detailed description of the console; either issue is \$1.00, or both together on one order \$1.75.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

- Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

Grace Leeds Darnell, junior-choir work; New York, June 21 to July 1; March page 50; April 76; May 112.

Guilmant Organ School, organ, choir-work, theory; New York, July 6 to Aug. 6; May page 100; June 135.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 23 to 28; May page 113.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., Aug. 2 to Sept. 11; June pages 133, 137.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 21 to July 31; May pages 109, 114.

Pius X School, complete Catholic-liturgy course; New York, July 7 to Aug. 13; May page 101; June 138.

Edith E. Sackett, junior-choir work; New York, Sept. 1 to 11; Norfolk, Aug. 2 to 6; April page 77; June 138.

Waldenwoods School, choir-work, organ, theory, voice; Hartland, Mich., July 19 to 29; June page 137.

Westminster Choir College, specializing in choir-work; July 26 to Aug. 15, Princeton, N.J.; June pages 122, 133.

Waldenwoods School

- The School is sponsored by the Michigan F.M.C., directed by Dr. Nellie Beatrice Huger, head of the church-music department, Detroit Institute of Musical Art, and director of church music for Detroit Council of Churches. Faculty includes Dr. H. Augustine Smith in addition to those listed on June page 137. This is the School's thirteenth season of specialized effort & inspiration in all phases of church music.

Westminster Choir College

- Since the June page 133 announcement, plans have been changed and this summer the students will have the privilege of taking the special course within the School's own buildings and with its own equipment in Princeton, N.J. There will be no course this year in Northfield.

Bach's Now Rejoice Together

A program-note by Dr. Marshall Bidwell

- Martin Luther is often given the credit for composing the majestic and confident tune "Now Rejoice Together Dear Christians," a great favorite among Lutherans because of its joyous, exalted mood. Luther probably adapted it from a secular song and it first appeared as a hymn in the

NEW ENGLAND SUMMER SCHOOL OF CHURCH MUSIC

July 12th through the 17th, 1943

Wesley Methodist Church, Springfield, Mass.

a week of practical, far-sighted, stimulating training

Arthur Leslie
Ruth Krehbiel **JACOBS**, directors

Address inquiries to Miss Katherine M. Powers, 741 State Street, Springfield, Mass., or to Mr. Arthur Leslie Jacobs, 535 So. Hoover Street, Los Angeles, Calif.

Geistliche Lieder, published in Leipsic in 1535. Bach has taken the tune and constructed a short piece of great beauty with the theme played by the pedals accompanied by a running counterpoint. (Presumably this is the Choraleprelude Nun Freut Euch, as Dr. Bidwell has used the English translation suggested by T.A.O. in its June 1938 list.—ED.)

Organ Pieces I Like

By Dean ROWLAND W. DUNHAM

Reviews in which the Author champions the things he likes

- (For the preface to these reviews the reader is referred to May 1943 page 108; war's limitations of space preclude further prefatory comments.)

DR. LEO SOWERBY'S *Toccata* (H. W. Gray Co.) is a joyous piece of music with a fine sweep and thrilling brilliance. After a chord built in fourths a strong modal opening subject appears beneath a vigorous figuration. Subsidiary sections are striking and not especially dissonant. There is a quieter middle section which builds up to the final appearance of the first subject in the pedal, fortissimo and a stunning ending.

This work is Sowerby at his best. Much of it is quite diatonic with little anywhere to shock the sensibilities of any but the most narrow-minded conservative. Some may find it a bit long. Every good organist will find the labor required to learn the Toccata amply rewarded. It will prove a great show piece for concert purposes, with musical values of more than ordinary significance.

ROGER SESSIONS' *Chorale No. 1* (Gray) will require much practise to get past the sight-reading stage. Such a challenge should not discourage the ambitious musician who desires something that will become a valuable addition to his repertoire. A short and curiously contrived cadenza introduces the first phrase of the chorale harmonized ingeniously. The remainder of the work consists of two more chorale phrases interspersed with cadenzas and free modern counterpoint. There may be some difficulty with apparently antagonistic accidentals in different parts, cross relations and the unexpected movement of the melodies. Page 4 will demand attention. I predict that this music, despite its dissonance, will become surprisingly attractive upon familiarity. But do not dismiss it arbitrarily if you find it irritating the first few times you read it over. It is for the progressive musician and not for the dilettante.

WALTER PISTON'S *Chromatic Study on the Name Bach* (Gray) affords an excellent opportunity to find genuine beauty in chromatic dissonance. Use soft strings and flutes at the start and build up to a moderate forte, diminishing to a pianissimo ending. A slower tempo than 60 is suggested. The texture of the music is dissonant but not extreme, with an occasional consonant oasis. Some may find a faint Franckian flavor here and there. I consider this short piece of free counterpoint to be sincere and poetic in character. It is not difficult. May be used in church because of its meditative and improvisatory effect.

Longy School of Music

Cambridge, Massachusetts

MELVILLE SMITH, Director

Summer Session, 1943

Two Six-week Terms

1st Term: June 21st—July 31st

2nd Term: August 2nd—September 11th

E. Power Biggs

Master Classes — Private Instruction



E. POWER BIGGS
whose classic Sunday broadcasts from Harvard are summarized in these pages

GETTYSBURG, PA.
LUTHERAN THEOLOGICAL SEMINARY
M. P. Moller Inc.

Organist, John Sanderson
Finishing, R. O. Whitelegg
First Recital, May 12, 1943
Recitalist, Carl Weinrich
V-20. R-22. S-28. B-8. P-1380.
PEDAL 3": V-2. R-2. S-10.
16 PRINCIPAL 32m
Nason-Gedeckt (C)
8 SPITZPRINZIPAL 44m
Bourdon (G)
Nason-Gedeckt (C)
4 Spitzprinzipal
Flute h (G)
16 Fagotto (S)
8 Fagotto (S)
4 Fagotto (S)
GREAT unx 3": V-5. R-5. S-5.
8 SPITZPRINZIPAL 61m
BOURDON 61m
4 OCTAVE 61m
FLUTE h 61m
2 SUPEROCTAVE 61m
SWELL 4": V-7. R-9. S-7.
8 HOHlfloete 73w
SALICIONAL 73m
VOIX CELESTE 61m
4 ROHRFLOETE 73m
GEMSHORN PRIN. 73m
III CYMBAL 183m
8 FAGOTTO 85r16'
Tremulant
CHOIR 3": V-6. R-6. S-6.
8 DULCIANA 61m
NASON-GEDECKT 73w16'
4 NACHTHORN 61m
2 2/3 NASARD 61m
2 FLUTE CONIQUE 61m
1 3/5 TIERCE 61m
Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 3: S. C. Register.
Combons 26: P-5. G-5. S-5. C-5.
Tutti-6.
Reversibles 4: G-P. S-P. C-P.
Full-Organ.
Cancels 1: Tutti.

MR. WEINRICH

Handel's Concerto 10
Buxtehude, How Brightly Shines
Bach, Toccata-Adagio-Fugue C
Mozart, Andante F
Mason, Arise Arise
Jepson, Pantomime
Karg-Elert, Mirrored Moon
Vierne, 1: Finale

The organ was installed in the Church of the Abiding Presence, the Seminary's new chapel, some months ago, one of the last new instruments permitted by war restrictions; dedicatory recital was delayed for the annual commencement exercises. It was designed "for strictly liturgical purposes suitable for the Seminary services" with no attempt to "reproduce any European organs of the sixteenth or seventeenth centuries."

COLUMBIA, S. C.

ST. PETER'S CATHOLIC CHURCH
Kilgen Organ Co.

Installed, Fall 1942
V-9. R-9. S-19. B-9. P-592.

PEDAL 5": V-1. R-1. S-5.

EXPRESSIVE

16 BOURDON 44
Lieblichbordun (S)

8 Bourdon

Lieblichbordun (S)

4 Lieblichbordun (S)

GREAT 5": V-5. R-5. S-7.

EXPRESSIVE

8 DIAPASON 61
CLARIBEL FL. 73

GAMBA 61

DULCIANA 61

4 Claribel Flute

8 WALDHORN 61

CHIMES 21

SWELL 5": V-3. R-3. S-7.

16 LIEBLICH. 97

8 Lieblichbordun

SALICIONAL 73

VOIX CELESTE 61

4 Lieblichbordun

8 Salicional

Lieblichbordun

Tremulant

Ped.: G. S.

Gt.: G-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 8: GP-4. SP-4.

Crescendos 2: Shutters. Register.

Reversibles 1: G-P.

Fixed Pistons 1: Synthetic "Oboe"

on Swell.

Percussion: Deagan.

Blower: 3 h.p. Orgoblo.

E. Power Biggs' Repertoire

C.B.S. Sunday Broadcasts

• Repertoire of the 40 half-hour Sunday broadcasts from Sept. 20, 1942, to June 27, 1943, on the 3-25 Aeolian-Skinner in Harvard University's Germanic Museum (stoplist, photo, etc. in March 1938 T.A.O.) under the sponsorship of Mrs. Elizabeth Sprague Coolidge and C.B.S. is given here-with; Mr. Biggs' July programs will be found in the July issue, and the August in August.

Alain, Litanies

Arne, Siciliana

Arnell, Sonata 1. Son.2: Mvt. 1.

Bach, 25 Choralpreludes

6 Schuebler Chorales

Sonatas 1, 2, 3; parts of 4, 6.

7 Preludes & Fugues

Toccata-Adagio-Fugue C

Passacaglia

Art of Fugue: 3 movements

Concerto G

18 Other pieces

Bird's Sonata Gm

Boulanger, Canon-Improvisation

Brahms, Choralpreludes

Bull, Variations on Chorale

Buxtehude, Fugue C

Prelude-Fugue-Chaconne

Byrd, Pavane & Jig

Chambonnieres, Pavane

Clerambault, Prelude Dm

Couperin, Chaconne; Little Cherubs;

Little Windmills; Soeur Monique.

Daquin, Cuckoo

Noels: Flutes, Grand-Jeu, Suisse, With Variations.

DuMage, Grand-Jeu et Duo

Dupre, Choralpreludes

Cortege et Litanie

Noel with Variations

Prelude & Fugue Gm

Edmundson, Prelude on Schumann Theme

Elgar, Son.G: Mvt. 1

Felton's Concerto 3

Franck, Pastorale; Piece Heroique;

Prelude Bm.

Frescobaldi, Fugue Gm

Froberger, Toccata Dm

Gigout, Scherzo E

Guilmant, Son.1: Mvt. 1

Handel, Athalia Overture

Bouree

Concertos 1, 2, 10, 11, 13

Gavotte-Minuet-Tamborin

Water Music Suite

Haydn, Air with Variations

Hindemith's Sonatas 2, 3

Honegger, Fugue Csm

Jacobi, Prelude

Liszt, Fantasias & Fugues: Ad Nos; Bach.

Maekelbergh, Scherzo

Mattheson, Aria Em

Mendelssohn's Sonatas 1, 2, 4

Milhaud, Pastorale

Noble, Improvisation-Passacaglia

Piston, Fugue on Bach

Purcell, Bell Symphony

Two Trumpet Tunes

Trumpet Voluntary

Raison, Vive le Roy

Reger, Introduction & Passacaglia

Reubke, Sonata excerpt

Saint-Saens, Fantasia Ef

Schubert, Litany

Schumann, Canon Bm; Sketch Df;

Fugue on Bach.

Sowerby, Flute Fantasy; Passacaglia;

'Sym.' G: Mvt. 2.

Stanley, Ayre Em

Sweelinck, Variations My Young Life

Thompson, Pastorale

Van Noordt, Chorale With Interlude

Vierne, Carillon; Lied; Finale 1.

Vivaldi's Concertos Am, Dm

Wagenaar, Eclogue

Walond, Introduction & Toccata
Wesley, Air & Gavotte
Widor, Allegretto 4; Toccata & Mvt. 1 5.
Williams, Hyfrydol; Rhosymedre.

Fan-mail from these broadcasts have included a letter from Australia and one from an aircraft carrier in mid-Atlantic.

He's In the Army Now

• "I am now the assistant to one of our regimental chaplains; we have a little field melodeon, not a Hammond, and it truly graces the choirloft—even though one assistant called it a swinet with bagpipe attached." Occasionally several of us get together and play two or three of them at one service; it proves interesting as well as unusually pleasing in a 'celestial' type of effect."—PVT. MARVIN BLAKE, Camp Howze, Texas, formerly of the Organ Club, Los Angeles.

"I am back home again, having reached the ripe old age of 45; was 44 when inducted. Had a thrilling time during basic training (wow!) at Camp Robinson, Ark. Then after three months in Camp Roberts, Calif., was discharged. No Pullman or sleeper accommodations, so took a day-coach out of Los Angeles. Left on Monday, supposed to reach Memphis on Thursday but didn't arrive till Friday noon; sat up all that time in the day-coach.

"But it was the eating situation you'll be interested in. First day saw me in line for breakfast at 11:30 a.m., and still waiting at 11:30 p.m. for dinner. A day of that cured us; from then on we ate the box lunches brought into the train by vendors."—RAY HUSSelman, formerly of Youngstown, Ohio, and after his war interlude, again of the same. (Don't ever ask him to have a ham sandwich.)

"If a guy lives through it, the army is good for almost anybody, I think—and me, a pre-war pacifist, saying that! Work in the chapel goes on as usual; here's the Easter service:

Vierne, 1: Finale
(Hymn, Invocation)
Bach, In Death's Strong Grasp
Alleluiah, Boyce
(Scripture, Prayer)
v. Franck, Violin Sonata excerpt
(Sermon, Hymn, Benediction)
Dresden Amen

Bach, Prelude & Fugue G

I planned the whole service, all but the sermon, and tried for a consistent progression of moods. We began with a ripsnorting Easter exuberance in the prelude and first hymn. The invocation gave time for the rousing hymn to ripple out into a calm quietness for the somber Good Friday mood of Bach. Then the choir started in at that low level, with the 17th-century round, 'Alleluiah,' and gradually built it up to the rafter-shaking level with which the service began. After the benediction we did the

Dresden, ppp-to-ffff whereupon I tore into the P. & F. without a hitch.

"Our soldiers are not just soldiers; they're boys who not so long ago were civilians, some of them knowing & enjoying the finer things of life. We have chapel-orientation lectures and community sings for each new training group and get them acquainted with the chapel under informal circumstances; the classicists and liturgists would be horrified at what we do in the sanctuary, but what's the point in having a sanctuary if nobody ever comes to it? Our popular-song community sings have doubled the Sunday attendance."—CPL. CHARLES W. McMANIS, Mus.Bac, and organbuilder, now of Camp Roberts, Calif.

American Composers: August

• Limitations of space and metal for plates prevent the presentation of all the August composers in this issue; we list them:

Bruno Huhn, Aug. 1, London, Eng., now teaching in New York City.

Hope Leroy Baumgartner, Aug. 6, Rochester, Ind., Yale University music faculty.

Pietro Yon, Aug. 8, Settimo, Italy, organist St. Patrick's Cathedral, New York, now recovering from severe illness.

Ernest R. Kroeger, Aug. 10, 1862, St. Louis, died there April 7, 1934.

Clifford Demarest, Aug. 12, Tenafly, N.J., organist Community Church, New York City.

Carl F. Mueller, Aug. 12, Sheboygan, Wis., organist Central Presbyterian, Montclair, N.J.

Edwin Grasse, Aug. 13, New York, blind concert organist and violinist, composing, teaching, and playing in New York City.

Harry Benjamin Jepson, Aug. 16, New Haven, Conn., recently retired as head of organ department, Yale University.

Dr. Charles S. Skilton, Aug. 16, 1868, Northampton, Mass., dean of fine-arts of University of Kansas, died March 12, 1941.

Philip G. Kreckel, Aug. 17, Rochester, N.Y., organist St. Boniface R.C., Rochester; plate in February 1943 issue.

John Hermann Loud, Aug. 26, Weymouth, Mass., organist Park Street Church, Boston.

Dr. Joseph W. Clokey, Aug. 28, New Albany, Ind., dean of Miami University college of fine arts, Oxford, Ohio.

Dean Frank B. Jordan

• reports after his second year has gotten under way that "Drake is a splendid university, with seven colleges and a graduate school. In the College of Fine Arts," of which he is dean, "there are three schools—music, art, drama. I enjoy the work with these different groups very much. Since September I have been organist of the First Methodist; it has a fine 40-rank Austin, the congregations are excellent, and the choir is coming along fine in spite of war conditions."

Alfred M. Greenfield

• has been appointed 1943-44 conductor of the Oratorio Society of New York, succeeding the late Albert Stoessel, with whom he was associated as assistant conductor; he is organist of the Fifth Scientist, New York, director of the N.Y.U. Glee Club, and chairman of the music department, University College, N.Y.U.

American Conservatory

• had its 57th commencement June 15 in Chicago; M.Mus. degrees went to Marian Gates and Florence Claussen, Mus.Bac. to Florence Haglund and Ralph Waterman. Victor Matfield, Eigenschenk pupil, won the honor of playing Dubois' Fantasie Triomphale with orchestra; Kathryn Tutules, Van Dusen pupil, won honorable mention.

Dr. William T. Timmings

• has been appointed music director and choirmaster of Immanuel Lutheran, Philadelphia, where he installs one of his pupils as organist of the 2m Tellers-Kent, and directs three choirs. This makes five churches and one synagogue whose music Dr. Timmings directs.

Claude L. Murphree

• on his April recital trip to Louisville, Ky., gave two addresses for Southern Baptist Theological Seminary—a brief survey of church music and the relation of minister to organist. May 5 Mr. Murphree presented E. Power Biggs in a recital in the University of Florida and issued invitations to men in the armed forces to attend as his guests—including men in the officer-candidate school and aviation cadets.

Organists in Jail—

• and getting paid for it. Four of them. Anyway Gov. Edison of N.J. claims that "four organists are on the payroll of the jail and penitentiary; the jail is equipped with an organ used for religious services and for holiday music." Mr. Edison says Mayor Hague of Jersey City installed the jail organists. At last, if that be true, the organ world has found some use for a politician.

The Organ Club

• founded in London, England, in 1926, reports continued visits to famous organs (evidently the chief purpose of its founding) during wartime. In 1940 the members visited 13 organs, in 1941 12, and in 1942 13. Twenty-nine members are now in the armed forces.

Hugh Giles

• presented three unusual concerts in Central Presbyterian, New York, during March, with the Britt String Ensemble and American Society of Ancient Instruments assisting. We regret the extreme space-limitations of wartime which prevent inclusion of the complete programs here.

World's Largest Organ

Convention Hall, Atlantic City

in two back issues of The American Organist

May 1929: Contains complete specifications as proposed and revised (both indicated) with six prices actually bid, 7 plates. \$1.00 postpaid . . .

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid . . .

Or Both Issues \$1.75 postpaid.

The American Organist, Richmond Staten Island, New York

The Organ

A Quarterly magazine unique in Europe

devoted exclusively to organs new and old; superb halftone illustrations and descriptions of the organs by builders, organists, and connoisseurs. Invaluable to all who take pride in their knowledge of organs throughout the world. Four issues a year. Subscription \$2.60.

Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.



AN AUGUST COMPOSER: No. I
Dr. Joseph W. Clokey, Miami University dean of fine arts; born Aug. 28, New Albany, Ind.



Past
RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

- ELEANOR JANE BECKER
Oberlin Conservatory
Mus. Bac. Degree Recital
Bach, Toccata Dm
Walk to Jerusalem
Buxtehude, Fugue C
Franck, Fantasie A
Widor, 5: Toccata
Dupre, In Dulci Jubilo
 Toccata Ave Maris Stella
- DR. ROBERT LEECH BEDELL
Holy Trinity, Brooklyn
Two of Five June Recitals
*Handel, Con.Gm: Allegro
Mulet, Meditation Religieuse
Mozart, Introduction & Fugue Dm
Dickinson, Reverie
Bedell, Gavotte Moderne
Provost, Intermezzo
Tchaikowsky, Marche Slav
*Hesse, Fantasie Cm
Bach, Blessed Jesu
Bedell, Grand Chorus in March Form
Widor, Serenade
Daquin, Le Coucou
Faulkes, Berceuse
West, Festal Song D
- DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
American Composers
Rogers, Concert Overture Bm
Noble, Watchman Prelude
Verrees, Intermezzo
Kramer, Concert Piece Dm
Bingham, Twilight at Fiesole
Borowski, Son.1: Finale
Gaul, Yasaya Polanya
Edmundson, Bells Through Trees
 Danse Gracieuse
Norden, Song of Night
Herbert, Medley of Favorites
Living Pittsburgh Composers
Oetting, Prelude & Fugue
Fillion, Introspection
Gaul, Ave Maris Stella
Floyd, Litany Antiphon
Steiner, Scherzo Gm

Lewando, Lament
Wickline, In Memoriam
Johnson, Three Short Pastels
Wentzell, Somebody's Knocking
Yost, Evening
Whitmer, Toccata The King
Program for Young People
Chopin, Prelude Cm
Mozart, Sym.Ef: Minuet
Haydn, Sym.G: Andante
Bach, Jesu Joy of Man's Desiring
 Fugue Gm
Saint-Saens, Omphale's Spinning Wheel
Tchaikowsky, Andante Cantabile, Op.11
Cui, Orientale
Elmore, Donkey Dance
Rossini, Tell Overture
• MARIEN DIETEMAN
 Lake Erie College
 Mus. Bac. Degree Recital
Bach, Prelude & Fugue Am
 O Sacred Head
Franck, Chorale 3; Cantabile.
Boellmann's Suite Gothique

Dubois, Benediction Nuptiale
DeLamarter, Carillon
Dallier, Electra ut Sol
• DR. C. HAROLD EINECKE
 First Church, Springfield
Ferrari, Rigaudon
Bach, Two Choralpreludes
 Prelude & Fugue Em
Doty, Mist
Shostakovich, Fantasy
Coke-Jephcott, Miniature Trilogy
Jacob, Vendanges
Edmundson, Son.2: Passacaglia
Jongen, Chant of May
Martin, Toccata Sleepers Wake
• CHARLES H. FINNEY
 KFH 15-Minute Broadcasts
*Brahms, Five Choralpreludes
*Faulkes, Ein Fester Burg
Kinder, Duke Street Fantasy
*Bach, O Sacred Head
Miller, I Need Thee Every Hour
Noble, Rockingham Prelude
*Sowerby, Rejoice ye Pure in Heart
Programs given for the Wichita Council of Churches. An organ was not available in the studio so an electrotone was used instead.

• AUGUST MAEKELBERGHE

Church of Messiah, Detroit
Bach, Toccata & Fugue Dm
Massenet, Thais: Meditation
Edmundson, Pandean
Van Durme, Fantaisie de Concert
Wesley, Prelude; Air; Gavotte.*
Jongen, Chant de Mai
Franck, Chorale Am
• ISA MCILWRAITH
 Ochs Temple, Chattanooga
 Bach-Buxtehude-Handel Program
Bach, Prelude & Fugue Em
 Two Choralpreludes
 Largo e Dolce
Buxtehude, Prelude & Fugue Gm
Handel, Water Music Air
Bach, Whither Shall I Flee
 Be Thou But Near
 Fantasia G

• MAX MIRANDA

First Methodist, Lincoln
For Rotary International
Bonnet, Concert Variations
Stewart, Enchanted Isle
Stoughton, Garden of Iram
Saint-Saens, Nightingale & Rose
McAmis, Dreams
Strickland, Moroccan Flute
Kinder, Springtime Sketch
Wagner, Evening Star
Yon, La Concertina
Goossens, Old Music-Box
Fletcher, Fountain Reverie; Toccata.
• DR. GORDON BALCH NEVIN
Westminster College
American Program
Bartlett, Meditation Serieuse
Seder, Chapel of San Miguel
Schminke, Marche Russe
Clokey, Jagged Peaks in Starlight
Verrees, St. Anne Improvisation
Nevin, L'Arlequin
Gaul, Lady of Lourdes
 Vesper Processional
Becker, Son.Gm: Toccata
Taylor, Looking-Glass: Dedication
• ALFRED W. G. PETERSON
Worcester Municipal Auditorium
Popular Program

Handel, Con. Bf: Tempo Ordinario; Allegro.
Bach, Aria D
d'Andrieu, Fifers
Bach-Gounod, Ave Maria
Bach, Prelude & Fugue D
Brahms, Cradle Song
Tchaikowsky, Sym.5: Andante Cantabile
 Marche Slav
Bonnet, Romance sans Paroles
Demarest, Rustic Dance
Peterson, Minuet

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
First (Park) Congregational Church
Grand Rapids, Michigan

Robert Elmore
Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
119 West 57th St. — New York

Charles W. Forlines

Organist and Choirmaster
Holy Cross Episcopal Church
Brooklyn, N. Y.

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
Broadway Methodist Church
Camden, N. J.

Melville Smith

Director, Longy School of Music
Cambridge, Mass.
Organist and Choirmaster
Mt. Vernon Church
Boston, Mass.

Lauren B. Sykes

A. A. G. O.
Director of Music
First Methodist Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
Long Beach, California

Johnston, Evensong
Coke-Jephcott, America Variations
• PATRICIA POLING
University of Redlands
Senior Recital
Bach, Con.2: Allegro; Two Choralpreludes.
Mendelssohn's Sonata 6
Karg-Elert, Harmonies du Soir
Leach, Two Casual Brevities
Bonnet, Berceuse; Rhapsodie Catalane.
• LESLIE P. SPELMAN
University of Redlands
Request Program
Bach, Jesu Joy of Man's Desiring
Prelude & Fugue D
Handel, Con.10: Aria
Clerambault, Duo; Basse de Trompette.
Handel, Largo
Clokey, Jagged Peaks in Moonlight
Canyon Walls
DeLamarter, Fountain
Mulet, Thou Art the Rock
Mulet stood first in requests, DeLamarter second.
• HELEN V. WOORE
Oberlin Conservatory
Mus. Bac. Degree Recital
Handel, Occasional Oratorio: Overture
Bach, I Call to Thee
Prelude & Fugue D
Franck, Chorale Am
Karg-Elert, Bourree et Musette
Honegger, Fugue
Weitz, Ave Maris Stella
• M. SEARLE WRIGHT
First Presbyterian, Brooklyn
Cabezon, Diferencias
Bach, Three Choralpreludes
Jongen, Chant de Mai*
Bingham, Primavera
Karg-Elert, Legend
Sowerby, Fantasy for Flutes*
Arioso
Bennett, Rondo G

Tournemire Works Wanted

• Josef Schnelker, 14,821 Clifton Blvd., Lakewood, Ohio, wants to buy some of the Tournemire organ pieces.

Wanted

• The Peters edition of *Alte Meister des Orgelspiels*, edited by Karl Straube, is wanted by Homer Emerson Williams, 15 Locust Lane, Rye, N.Y.

Books Wanted

• Audsley's *Organ of the 20th Century* and Whitworth's *Cinema and Theater Organ* are wanted by C. A. van Buskirk, 211 N. Hale St., Wheaton, Ill.

Know "The Silver Tongue"?

• A reader wants to know the probable age and manufacturer of a little harmonium or melodeon called *The Silver Tongue*. He found a sample in the Presbyterian Church, Raleigh, N.C., and wants to know its history.

Want a Real Organ?

• An exceptionally good 3-67 organ hardly ten years old is available for a discerning buyer for less than half of what a duplicate will cost when peace returns. Ask if interested.

College Need an Organist?

• An organist with excellent background wants college or university work and since T.A.O. considers him well equipped for it, asks its readers to report any suitable opening; address G.H.T., c/o T.A.O.

Please Help the Postoffice

• When addressing T.A.O. please use this form:

The American Organist,
Richmond Staten Island 6,
New York, N.Y.
and at the same time indicate your own postal-district number.

Books Wanted

• Roland Pomerat, 40 High St., Springfield, Mass., wants copies of *The Organ for 1940*, and a copy of M. Roberts' *The Organ in Liverpool Cathedral*.

Using the Hymns

• "As far as I know, my pastor is the only one in our city who allows the organ or choir to set the mood in the pre-sermon hymn which, according to him, is a valuable addition to our services. I make special choral arrangements of hymns, used as a meditation just before the sermon, alternating between a choir version one Sunday and an organ version the next. I have charge of quality control for a local defense plant, so my time is limited and my church-music preparation can take only a few hours each week. I have a mixed choir of 40 voices with a fine section of men's voices in spite of the draft," writes Paul Baltzer, Calvary Baptist, Providence, R.I.

May Penalize the Public

• According to an April ruling of judge A. F. St. Sure of San Francisco, labor unions may penalize the public by doing work the way it will take the longest. He cited the supreme court's failure on Petrolillo as his excuse. The San Francisco case was based on unionism's refusal to paint with a modern spray-gun instead of the infinitely slower paint-brush.

Charles W. Forlines

• Of Court Street Methodist, Rockford, Ill., has been appointed to Holy Cross Episcopal, Brooklyn, N.Y., the move being made to enable him to do further work with Dr. Clarence Dickinson in the School of Sacred Music, New York.

Florida Wants Money

• If you receive money for performance rights of music in Florida you must pay the politicians there 3% of your fees. New tax was imposed April 21.



finest woods-for Wicks

The woods used in Wicks Organs must meet the highest possible standards. They must be grown under various climatic conditions, properly graded, seasoned with extreme care, and stored under correct atmospheric conditions.

Vast quantities of this highest grade lumber, gathered from the far parts of the world, are kiln dried, and stored in this spacious building under ideal temperature and atmospheric control.



1100 Fifth Street ★ ★ ★ Highland, Illinois

E. Power Biggs' July Broadcasts

• Under the sponsorship of Mrs. Elizabeth Sprague Coolidge and C.B.S. Mr. Biggs plans the following July broadcasts on Sundays at 9:15 a.m., e.w.t., over Columbia's nationwide network, with the Stradivarius Quartet, the Fiedler Sinfonietta (Boston Symphony members), etc. Programs as given here are tentative and subject to change, for obvious reasons.

July 4, *Stradivarius Quartet*

Vivaldi's Concerto Dm

Mozart's Sonatas

Handel's Concerto 11, Gm

July 11, *Organ-Oboe-Violin*

Handel's Sonata Bf

Bach, Cantata movements

Stolzel's Trio Sonata

July 18, *Organ and Two Violins*

Purcell's Golden Sonata

Bach's Sonata for Two Violins

Mozart's Sonatas

July 25, *Fiedler Sinfonietta*

Handel's Concerto 11

Piston, Introduction & Allegro

Aug. 1, *Stradivarius Quartet*

Vivaldi's Concerto Am

Mozart's Sonatas

July 10, at 8:15 p.m., Mr. Biggs is soloist with the Boston Pops Orchestra, Fiedler conducting, in Handel's Concerto 13, from Symphony Hall, Boston, over the Blue Network.

July Recitals

• **GEORGE WM. VOLKEL**

Chautauqua Institute, Chautauqua, N.Y.

July 3, 8:30; 9, 4:30; 21, 4:30

*Couperin, Offertoire Grands Jeux

Le Begue, Les Cloches

Handel, Larghetto; Alcina Gavotte.

Scarlatti, Pastorale Cm

Bach, Rejoice Beloved Christians

My Heart is Fixed

Prelude & Fugue G

Karg-Elert, Legend of Mountain

Schumann, Sketches Df, Fm, C

Sowerby, Carillon

Dethier, Prelude Em

*Sowerby, Comes Autumn Time

Delius, First Cuckoo in Spring

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

NIGHT AND DAY

Emergency Service Yearly Contracts

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music



GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

225 Fifth Ave., New York
Tel.: Ashland 4-2348



AN AUGUST COMPOSER: No. 2
Clifford Demarest, Community Church, New York;
born on Aug. 12, Tenafly, N. J.

Bingham, Roulade

Simonds, Iam Sol Recedit

Dupre, Prelude & Fugue Gm

Strawinsky, Ronde des Princesses

Berceuse et Finale

*Boellmann's Suite Gothique

Widor, 2: Preamble; Pastorale; Andante.

Stoessel, La Media Noche

d'Antalffy, Drifting Clouds

Dethier, Prelude Em

Mr. Volkel also gives recitals July 4, 7, 11, and 14, at 4:00 and 4:30; this is his twelfth year as Chautauqua organist.

School of Sacred Music

• Following are the graduates who received their M.S.M. degrees May 17 in New York, and the anthems composed as one of the requirements:

Miriam Bellville, Hear Thou our prayer

Janice F. Byers, Jubilate Deo

Lois Jean Floyd, Mag. & Nunc Dimittis

Robert Griswold, Credo

Elizabeth Hartman, Psalm 150

Wilbur Hollman, Alleluia Christ is born

Kathleen Norris, Psalm 11

Lee Olson, Psalm 47

Robert M. Stofer, Psalm 103

Eunice Torgerson, Magnificat

George Vause, organ, Passacaglia

Josephine Wetteland, Familiist Hymn

The following received the Certificates in Sacred Music:

Jeanette H. Hollman, Sacrament

Leonard Matthews, Magnificat

Florence Werner, Wake the welcome day

The School, under the direction of Dr. Clarence Dickinson, does not require a recital but does require a composition and also a thesis, both for the M.S.M. degree and the Certificate.

Theodore Beach

• has been appointed to St. Stephen's Methodist, New York City.

\$100. for Secular Song

• Chicago Singing Teachers Guild, 3225 Foster Ave., Chicago, Ill., announces its seventh annual Kimball prize of \$100. for a secular song with piano accompaniment, text selected by composer free of copyright restrictions; closing date Oct. 15.

Pulitzer Prize

• \$500. is to be awarded a work in larger form for orchestra or chorus "first performed or published by a composer residing regularly" in America. Pulitzer prizes are regularly awarded in other fields; music will be included among the awards this year.

Emerson Meyers

• won the \$300. prize of N.F.M.C. for his Suite for Strings and Clarinet; it had a broadcast over blue network during music-week.

John H. B. Conger

• died May 17 at his home in East Orange, N.J., aged 72. He is survived by three sons and was organist in various Newark and East Orange churches.

Alfred T. Mason

• died June 5 in the hospital in Pittsfield, Mass., aged 83. He was born in Coventry, England, graduated from Trinity College of Music, London, came to America in 1890; for four years he was organist of South Congregational, Springfield, Mass., followed by First Congregational, Pittsfield, from which he retired in 1939 as organist emeritus. He is survived by son and daughter. Mr. Mason should be somewhat better known as the composer of a few delightfully wholesome and unpretentious organ pieces; four are on record, all by Ditson:

Cathedral Shadows

Cloister Scene

Dawn

Ode to the Mountains

All are well constructed, have genuine musical beauties back of them, are easy to play, and deserve much wider use than they have had.

Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

176 Jefferson Rd. — Princeton, N. J.
PHONE 935

IN VIEW OF THE FACT

that essential, new organ materials are also WAR PRODUCTION MATERIALS, new organs cannot now be built. Therefore, the organs in your charge should be kept in thorough repair.

— WE CAN DO IT FOR YOU —

Efficient Maintenance — Repairs — Revoicing



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• DR. GEORGE HENRY DAY

Trinity Church, Geneva
April & May Choral Music
 Bach, Jesu joy of man's desiring
 Clark, Benedic Omnia Opera Ef
 Day, Benedictus es Domine
 Communion Service IV
 Risen Christ
 Cantata: Dies Irae
 Faure, Palms
 Franck, Panis Angelicus; Psalm 130.
 Gounod, Praise ye the Father
 Goss, O Savior of the world
 Hall, Te Deum Bf
 Handel, Hallelujah Chorus
 Trust in the Lord
 Johnston, Hymn for Mother's Day
 Marbeck, Communion Service
 Roberts, Peace I leave with you
 Stanford, Magnificat Bf
 White, Benedictus es Domine

Says Dr. Day: "Trinity Church is a beautiful Gothic structure overlooking Seneca Lake. I have a very fine 3m Wicks, choir of 22 boys & 12 men, and auxiliary choir of 26 girls. We do some surprisingly good work; both choirs sing with refreshingly good tone and the spirit is excellent." Dr. Day also directs the music of Church of the Ascension, Rochester, with Mrs. Margaret Culp Morrow as organist.

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York
May Services
 *Sibelius, Song of Spring
 All creatures of our God, Robson
 God my Shepherd, Bach
 Marcello, Heavens Declare the Glory
 *Jongen, Prayer
 So here hath been dawning, English
 In faith I calmly rest, Bach
 Jongen, Chorale
 *Whitlock, Pastoral
 Sky so bright, Nagler
 Roads, Dickinson
 Harwood, O Be Joyful in God
 *Edmundson, Fairest Lord Jesus
 j. For swelling buds, Thiman
 Be ye all of one mind, Godfrey
 Kittel, Jesus My Joy
 *Held, Prayer for Peace
 Remember this, Bridge
 Sorrow of death, Mendelssohn
 Webbe, Heroic Melody

The English, Nagler, and Bridge anthems were sung by the youth choirs and a quartet.

• GEORGE W. KEMMER

St. George's Church, New York
Annual Negro-Spirituals Service
 Bach, Allegro
 Chopin, Etude Af
 Debussy, Clair de Lune
 Zabel, Fountain
 Dvorak, New World Largo
 Let us cheer the weary, Kemmer
 Come ye and let us walk, Kemmer
 Ev'ry time I feel de Spirit, Burleigh
 By an' by, Burleigh
 Father Abraham, Burleigh
 Swing low sweet chariot, Burleigh
 solo: I'm gonna tell God, Burleigh
 Lord I wan' to be mor lovin', Kemmer
 City called Heaven, Kemmer
 Lit'le David play on you' harp, Kemmer
 I want Jesus to walk with me, Kemmer
 solo: Ride on King Jesus, Burleigh
 Were you there, Burleigh
 Honor Honor, Johnson

FIFTEENTH WAR-LIMITED ISSUE

solo: Hold On, Johnson
 Cert'n'y Lord, Kemmer
 solo: I don't feel no-ways tired, Burleigh
 Deep river, Burleigh
 Roll Jordan roll, Trad.
 Great day, Burleigh
 We are climbin' Jacob's ladder, Trad.
 Bach, In Thee is Joy

This was Mr. Kemmer's 20th annual spirituals service; first four preludial numbers were for harp alone; during the offering the congregation sang "What a friend we have in Jesus," from text printed on the calendar—and you never heard such hearty congregational singing, Mr. Kemmer contributing to it by allowing his congregation perfect comfort in a very leisurely tempo.

• CHARLES ALLEN REBSTOCK

**Church of Covenant, Cleveland
 February to May Choral Selections*
 Schubert, Psalm 23
 Sullivan, Savior Thy children keep
 Spicker, Fear not O Israel
 Bach, O Savior sweet
 Stainer, God so loved the world
 Bach, Come unto Me
 Moore, God so loved the world
 Dubois, Adoramus Te

Mackinnon, Sheep and Lambs
 Yon, Paschal Joy
 Bairstow, Promise which was made
 Wood, Sanctuary of my soul
 Franck, O Lord most holy
 Stebbins, O Master let me walk
Complete Morning Service Chimes.

Fletcher, Reverie

Cloister Prayer, Choral Amen, Processional Hymn, Call to Worship, Prayer, Assurance of Pardon, Lord's Prayer, Responsive Reading, Gloria Patri.
 Send out Thy Spirit, Schuetky
 Scripture, Prayer, Choral Response, Offering.

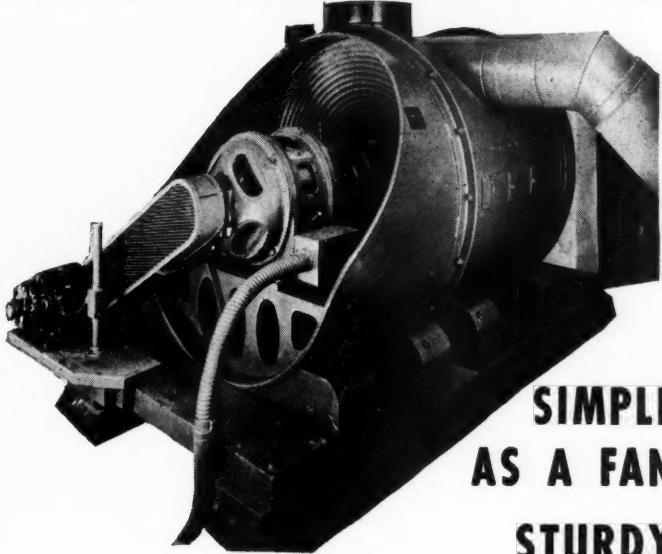
Hark my soul, Shelley

Doxology, Prayer, Choral Amen, Hymn, Supplication, Sermon, Prayer, Choral Amen, Benediction, Dresden Amen, Recessional, Cloister Prayer, Choral Amen.
 Matthews, Paean Chimes.

G. Wallace Woodworth

• has been appointed to teach organ, choral conducting etc. in the Norfolk Music School, replacing Luther M. Noss who is now in the army.

THE ORGOBLO



**SIMPLE
 AS A FAN
 STURDY
 AS A BRIDGE**

Flexibility, smooth air power, and quiet operation are the well known characteristics of the Spencer Orgoblo.

But there is a fourth item that is very important in these days — reliability with minimum attention.

It's all steel with wide clearances, low peripheral speeds, extra large shafts, and built like a bridge — with all metal, rust-resistant and reinforced construction. Keep the Orgoblo well lubricated, and it will serve you well for a lifetime.

250C

SPENCER ORGOBLO
 HARTFORD FOR CHURCHES, THEATRES
 AND HOMES
 THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

Leslie P. Spelman's Repertoire

University of Redlands, 1940-1942

• Following is a summary of the compositions played by Mr. Spelman from Oct. 22, 1940, to May 2, 1942, on the 4-63 Casavant installed in Memorial Chapel in 1927.

Andriessen, Sonata da Chiesa
Intermezz
Bach, Come Sweet Death;
Fantasia & Fugue Gm; Passacaglia;
Prelude & Fugue Em; Toccata F;
Five Choralpreludes.
Balbastre, Joseph Est Bien Marie
Barnes, Gregorian Toccata
Biggs, Carillon
Bingham, Twilight at Fiesole
Brahms, Choralpreludes 1, 2, 5, 10, 11
Byrd, Pavane
Bonnet, Berceuse; Intermezzo; Rhapsodie
Catalane; Romance Sans Paroles
Bonset, Prelude Festivo; Romance; Toccata.
Clerambault, Duo
Corelli, Suite F
DeLamarter, Fountain
Diggle, Vesper Prayer; Mission Festival.

Robert Baker

M. S. M.

FIRST PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

St. Luke's Choristers

Long Beach, California
William Ripley Dorr, Director
Mus. Bac., B. S.
Current and forthcoming motion
picture releases:
"Mrs. Miniver" — "Tish"
"Random Harvest" — "Tish"

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

WILLIAM A. GOLDSWORTHY

A.S.C.A.P.

■

Composition

Improvisation

Service Matters

Criticizing and Editing mss.
for Composers

■

St. Mark's in the Bouwerie
234 East 11th St. New York



AN AUGUST COMPOSER: No. 3
Harry B. Jepson, Yale University faculty, retired;
born on Aug. 16, New Haven, Conn.

Douglas, Legende
Dupre, Cortège et Litanie
Franck, Chorale E
Grande Pièce Symphonique
Frescobaldi, Canzona Quatri Toni
Toccata l'Elevazione
Gillette, Three Spirituals
Jepson, Pantomime
Karg-Elert, Sanctus (violin & org.)
Vom Himmel Hoch (voices, vio., org.)
Waters of Babylon
Keller, Fulfillment
Leach, Four Casual Brevities
Mader, Four Versets
Mulet, Three Byzantine Sketches
Mozart, Sonatas for Organ & Strings:
Nos. 4, 5, 12
Miller, O Zion; Suite Amerindian;
Thakay-Yama; Were You There.
Marcello, Psalm 19
Meyer, Passacaglia
Pachelbel, Toccata
Pisk, O God and Lord
Purcell, Trumpet Tune & Air
Roget, Cortège Funèbre
Reger, Melodia; Prelude F.
Rameau, Prelude; Musette; Air Majestieux.
Rogers, Son. Em: Allegro Con Brio
Rogues, Four French Noels
Simonds, Iam Sol Recedit
Sibelius, Finlandia
Sowerby, Rejoice Ye Pure in Heart
Sweelinck, Fantasia Echo Style
Tallis, Funeral March
Vierne, Carillon
Wesley, Gavotte

The organ work of Mr. Spelman and Redlands University was reported fully in March 1941 T.A.O. Additional facts supplied by Mr. Spelman:

The foregoing repertoire includes only the music he himself played; recitals were given by four of his advanced students and by three guest recitalists. Claire Coci was guest organist last season, Carl Weinrich will play this year. More organists are studying with Mr. Spelman this year than last, eight hold

positions in and near Redlands. Audiences ranged from 150 to 400. A program of tower-chimes preludes each recital, and Mr. Spelman plays a hymn after each program.

Brevity

• An organist doesn't hear what he's playing; he hears what he thinks he's playing.—
CHARLES W. MCMANIS.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Richard Keys Biggs

BLESSED SACRAMENT CHURCH
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

William G. Blanchard

ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in Organizing and Training Junior Choirs

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;
Director of the School of Sacred Music of Union Theological Seminary.

99 Clarendon Ave., New York City

Laurence H. Montague - A. A. G.O.

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

Buffalo, New York

"This Job is Tops"

• "Chorus and quartet; 1930 4-85 Moller revised with console lowered in front of choir and back of paneling, out of sight of congregation, perfect location for directing; preacher minds his business and I mine —this contracted for when they made me their offer. I'm the luckiest man around here."

Charles H. Finney

A.B., MUS.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT
Friends University

WICHITA

KANSAS



AN AUGUST COMPOSER: No. 4
Pietro A. Yon, St. Patrick's Cathedral, New York;
born on an Aug. 8, Settimo, Italy.

Herbert Grieb

ORGANIST-DIRECTOR

Episcopal Church of the Advent
Temple Emanu-El

DIRECTOR OF MUSIC

Radio station WBRC

Birmingham

Alabama

Frank B. Jordan

M. MUS.

Drake University

DES MOINES

IOWA

Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral

Cleveland, Ohio

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist-Director
First Baptist Church**G. Darlington Richards**

Organist--Choir Master

ST. JAMES' CHURCH

NEW YORK

Madison Avenue at 71st Street

Ten-Lesson Course in
Boy Choir Training**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois

Pietro Yon

• continues to make a good recovery from his disastrous illness of April 9. He is spending the summer with friends in City Island and has already made great progress in the recovery of his faculties, being able to walk again though not yet able to talk. Edward Rivetti, chancel organist of the Cathedral, is substituting for Mr. Yon in playing the gallery organ and directing the gallery choir of men.

Seattle, Wash.

• Seattle Pacific College on May 23 dedicated its 14-voice organ, unified to 51 stops, gift of Wesley & Blodwyn Crawford, in recital by Walter A. Eichinger.

Albert Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING

MASTER CLASSES

Baldwin-Wallace Conservatory of Music

Berea, Ohio

Theodore Schaefer

COVENANT-FIRST

PRESBYTERIAN CHURCH

WASHINGTON

D. C.

Harold Schwab

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

SCOTTIllinois Wesleyan University
Bloomington, IllinoisORGAN — THEORY
TEACHING — COACHING**Ernest Arthur Simon**

BOY VOICE TRAINING

CONSULTING CHOIRMASTER

Choirmaster-Organist

Christ Church Cathedral

Address:

Christ Church Cathedral House,
Louisville, Ky.**Thomas H. Webber, Jr.**Idlewild Presbyterian
Church

MEMPHIS — TENNESSEE

ORGANISTS

(*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.
1702 McGregor Ave., Wichita Falls, Texas
BAKER, Robert, M.S.M.*
BAKER, Walter
First Baptist, 17th & Sansom, Philadelphia.
BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
53 Highland St., Cambridge, Mass.
BIGGS, Richard Keys*
BLANCHARD, William G.*
BONNET, Joseph
1240 Park Ave., Apt. 4-C, New York City.
CALLAWAY, Paul (in armed forces)
Washington Cathedral, Washington, D.C.
CHENEY, Winslow
1425 Broadway, New York City.
CHRISTIAN, Palmer, Mus.Doc.*
CLOKEY, Joseph W., Mus.Doc.*
Miami University, Oxford, Ohio.
COCI, Claire
119 West 57th St., New York 19, N.Y.
COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N.C.
CROZIER, Catharine
Eastman School of Music, Rochester, N.Y.
DARNELL, Grace Leeds*
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
St. Charles Avenue Presbyterian Church;
Loyola University College of Music;
Author, "The Buoyant Voice";
1915 Calhoun St., New Orleans, La.
EDMUNDSON, Garth
New Castle, Pa.
EIGENSCHENK, Dr. Edward
Kimball Hall, Chicago, Ill.
EINECKE, C. Harold, Mus.Doc.*
ELLSASER, Richard
1426 Cedarwood Ave., Lakewood, Cleveland, O.

T.O.O. SPECIFICATIONS
V-VOICE: An entity of tone under one control, one or more ranks of pipes.
R-RANK: A set of pipes.
S-STOP: Console mechanism controlling Voices, Bows, extensions, etc.
B-BORROW: A second use of any rank of pipes (Percussion excluded).
P-PIPS: Percussion not included.
DIVISIONS
A—Accompaniment h—high C*
B—Bombard
C—Choir
D—Antiphonal
E—Echo
F—Fanfare
G—Great
H—Harmonic
I—Celestial
L—Soleo
N—String
O—Orchestral
P—Pedal
R—Gregorian
S—Swell
T—Trombone
U—Rueckpositiv
V—Positiv
Y—Sanctuary
VARIOUS
b—bars
b—bearded
b—brass
bc—bottom C*
c—copper
c—cylinders
cc—cres. chamber
d—double
f—flat
fr—free reed
h—halving on
SCALES, ETC.
4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42—Based on No. 42 scale.
46—42—46—scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16'. CC-8'. C-4'. C-2'. C-1'. C-6'. C-3".

ELMORE, Robert
130 Walnut Ave., Wayne, Penna.
FERRIS, Isabel Duncan
Wilson College, Chambersburg, Pa.

FINNEY, Charles H.
FORLINES, Charles W.*
FOX, Virgil (in armed forces)
1316 Park Ave., Baltimore, Md.
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester, New York.
GOLDSWORTHY, Wm. A.*
234 East 11th St., New York 3, N.Y.
GRIEB, Herbert
HARRIS, Ralph A., M.S.M., F.A.G.O., Chm.
Conductor, St. Paul's Choristers
Brooklyn, New York.
HOLLISTER, Horace M.*
HUBER, Harry H., M.Mus.*
JORDAN, Frank B., M.Mus.*
KETTRING, Donald D., M.Mus.*
Westminster Presbyterian Church, Lincoln, Neb.

KRAFT, Edwin Arthur*
Trinity Cathedral, Cleveland, Ohio.
LAERGE, Bernard R.
119 West 57th St., New York 19, N.Y.
LOCKWOOD, Charlotte
Sunnybrook Road, Basking Ridge, N.J.
LOUD, John Hermann, F.A.G.O.
Recitals, Instruction;
Park Street Church, Boston (1915);
9 Dalton Road West, Wellesley, Mass.

MARSH, William J.
3525 Modlin Ave., Fort Worth 7, Texas.
MCARDY, Alexander, Mus.Doc.
Box 87, Princeton, N.J.

MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
Director of the Department of Music,
Lincoln College, Lincoln, Ill.
Residence: 319 Peoria St., Lincoln, Ill.

MURPHREE, Claude L., F.A.G.O.*
POISTER, Arthur (in armed forces)
Oberlin Conservatory, Oberlin, Ohio.

PORTER, Hugh
99 Claremont Ave., New York 27, N.Y.

RICHARDS, G. Darlington*

RIEMENSCHNEIDER, Albert, Mus.Doc.*

SCHAFFER, Theodore*

SCHREINER, Alexander*
1283 East So. Temple, Salt Lake City, Utah.

SCHWAB, Harold (in armed forces)

SCOTT, George Larkham*

SIMON, Ernest Arthur*

SMITH, Melville*

SYKES, Lauren B. (in armed forces)

VAN DUSEN, Frank, Mus.Doc.*

WEBER, Thomas H., Jr.*

WEINRICH, Carl

135 Morse Place, Englewood, N.J.

WELLIVER, Harry, Mus.Mus.* (in armed forces)

WHITE, Ernest

145 West 46th St., New York 19, N.Y.

WING, G. Russell, M.S.M.*

YON, Pietro A.
853 Carnegie Hall, New York 19, N.Y.

BUILDERS

AEOLIAN-SKINNER ORGAN CO.

Main Office: Boston, Mass.
New York 22: 4 East 53rd St.

AUSTIN ORGANS INC.
Main Office: Hartford, Conn.
New York 18: 522 Fifth Ave.

CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.

MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago: 701 N. Michigan Ave.
New York 17: 1 East 42nd St.
Philadelphia: 3729 North 10th St.

WICKS ORGAN CO.
Highland, Illinois.

ARCHITECTS

BARNES, William H., Mus.Doc.
1112 S. Wabash Ave., Chicago
MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N.Y.
(Associated with Wicks Organ Co.)

RICHARDS, Emerson
Atlantic City, N.J.

CUSTODIANS

DELOSH BROTHERS
Guaranteed used organs, tuning, maintenance
35-08 105th St., Corona, N.Y. H.A. 4-8575
DOHRING, Gustav F.
225 Fifth Ave., New York, N.Y. Ashland 4-2348
MOHR, Louis F. Mohr & Co.
289 Valentine Ave., New York 58, N.Y.
RAYMOND, Chester A.
176 Jefferson Road, Princeton, N.J.
SCHLETT, Charles G.
Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed; etc.
1442 Gillespie Ave., New York. WEst. 7-3944

EQUIPMENT

Blowers, see Spencer-Turbine
DEAGAN, J. C. Deagan Inc., Percussion
1770 Beretton Ave., Chicago, Ill.
Electric-Action, see Reisner
MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles, Calif.
ORGAN SUPPLY CORP., Organ parts & supplies,
540 East 2nd St., Erie, Penna.
"ORGLOBO," see Spencer-Turbine
Percussion, see Deagan, and Maas.
REISNER, W. H. Reisner Mfg. Co. Inc.
Action parts of all kinds
Hagerstown, Md.
SPENCER TURBINE CO., Blowers
Hartford, Conn.

T. A. O. DIRECTORY

AMERICAN ORGANIST, THE
Richmond Staten Island 6, New York, N.Y.
BARNES, Dr. Wm. H.
1112 S. Wabash Ave., Chicago
DIGGLE, Dr. Roland
240 S. Citrus Ave., Los Angeles, Calif.
DUNHAM, Rowland W., Dean of College of Music,
University of Colorado, Boulder, Col.
ORGAN INTERESTS INC.
Richmond Staten Island 6, New York, N.Y.

CLOSING DATES
1st of month, main articles, photos, reviews, past-program columns.

10th, all news-announcements.
15th, advance programs and events forecast.

18th, dead-line, last advertising.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.
THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N.Y.

PUBLISHERS

AMSCO MUSIC PUB. CO.
1600 Broadway, New York 19, N.Y.
BIRCHARD, C. C. Birchard & Co.
221 Columbus Ave., Boston, Mass.
FISCHER, J. Fischer & Bro.
119 West 40th St., New York 19, N.Y.
GALAXY MUSIC CORPORATION
17 West 46th St., New York 19, N.Y.
GRAY, The H. W. Gray Co.
159 East 48th St., New York 17, N.Y.
MARKS, Edward B. Marks Music Corp.
R.C.A. Bldg., Radio City, New York 20.
SUMMY, Clayton F. Summy Co.
321 S. Wabash Ave., Chicago, Ill.
WOOD, The B. F. Wood Music Co.
88 St. Stephen St., Boston, Mass.

VESTMENTS

NATIONAL Academic Cap & Gown Co.
821 Arch St., Philadelphia, Pa.